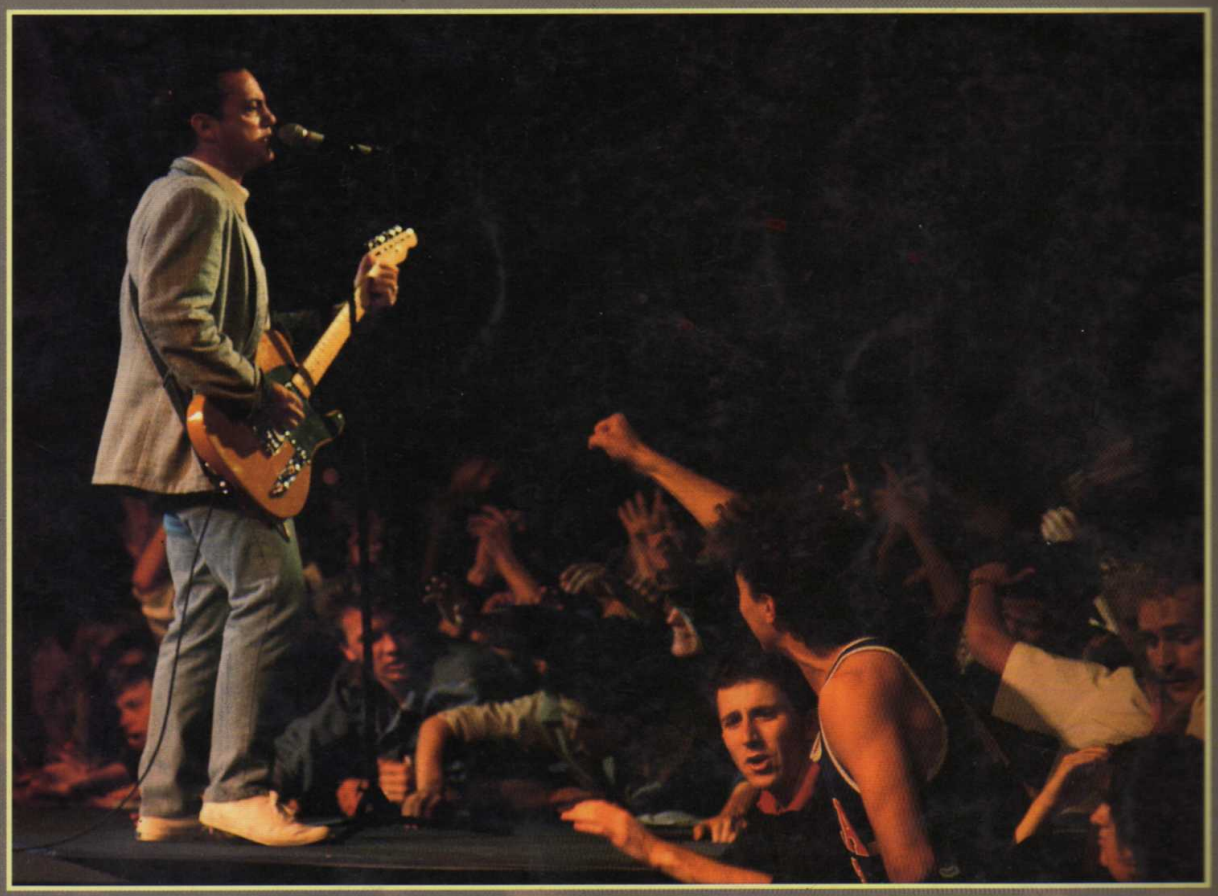
AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
DANNY BEGELMAN
and
ALEX HOUTON

BILLY JOEL
FOR GUITAR

GUITARRA ROCK

BIG SHOT • DON'T ASK ME WHY • IT'S STILL ROCK AND ROLL TO ME • ONLY THE GOOD DIE YOUNG • WE DIDN'T START THE FIRE • AND MORE



GUITARRA CLASICA
GC-015

RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

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BILLY JOEL FOR GUITAR

2 BIG SHOT
10 CLOSE TO THE BORDERLINE
22 DON'T ASK ME WHY
26 THE ENTERTAINER
17 EVERYBODY LOVES YOU NOW
32 IT'S STILL ROCK AND ROLL TO ME
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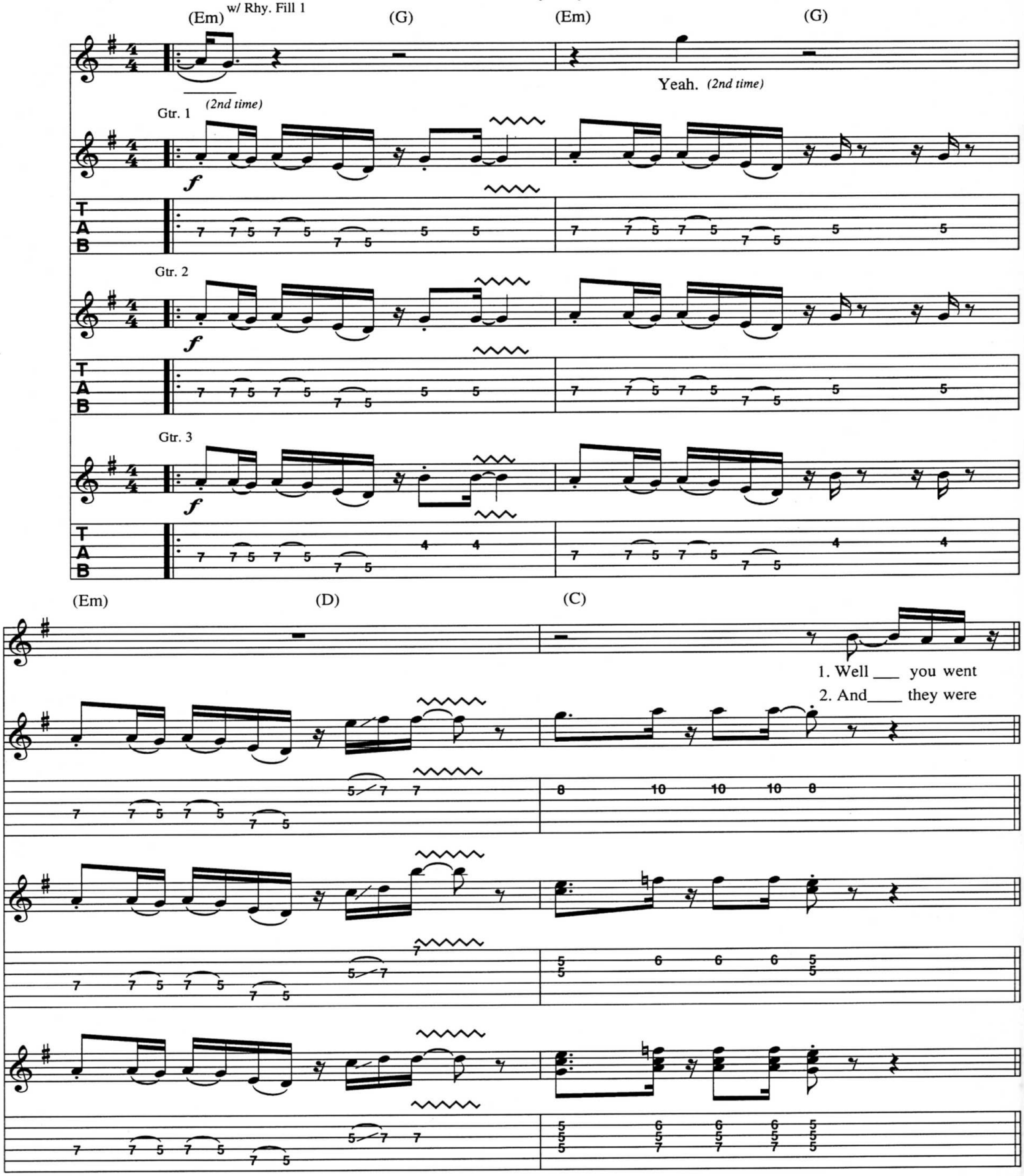
Big Shot

Words and Music by Billy Joel



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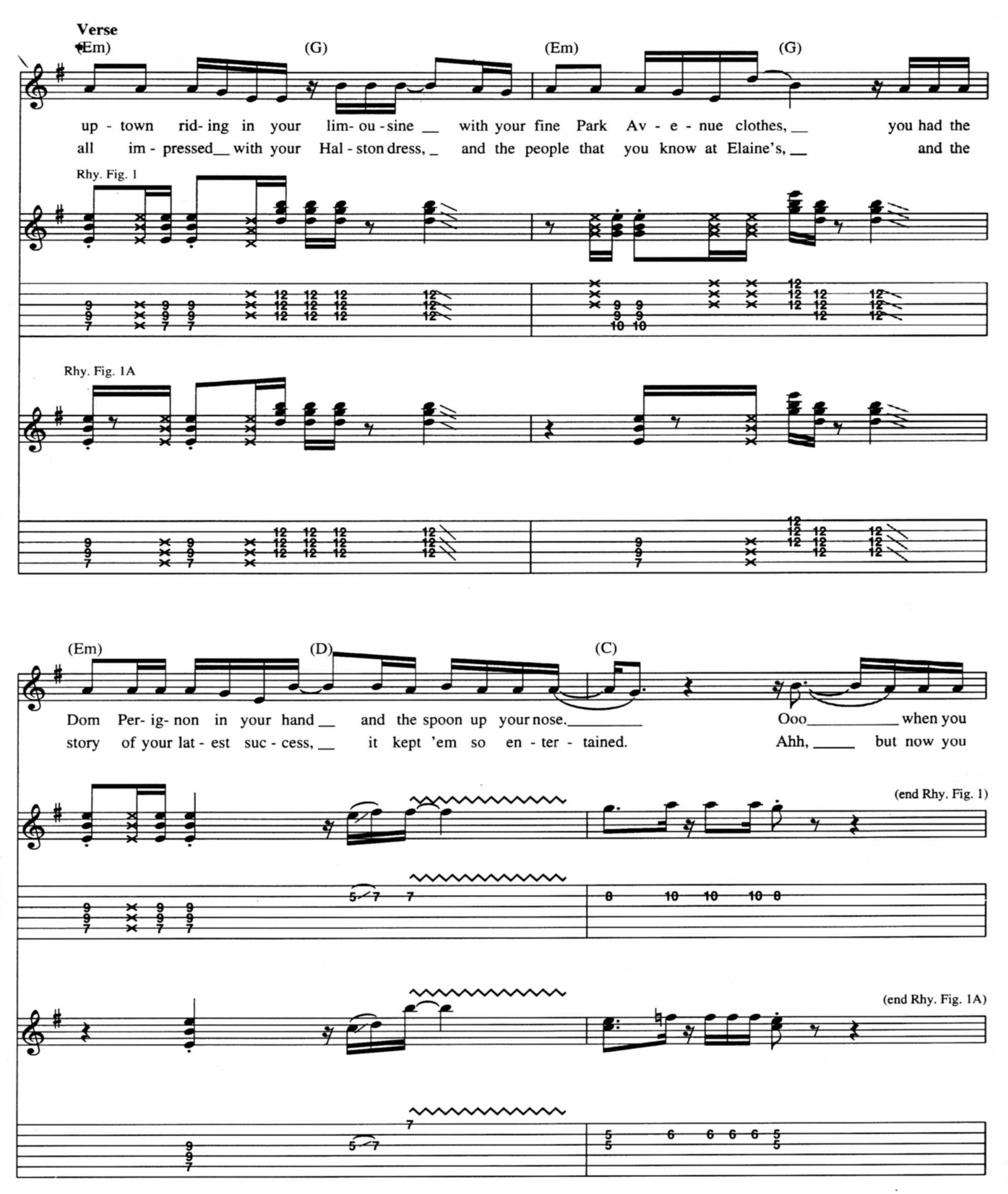
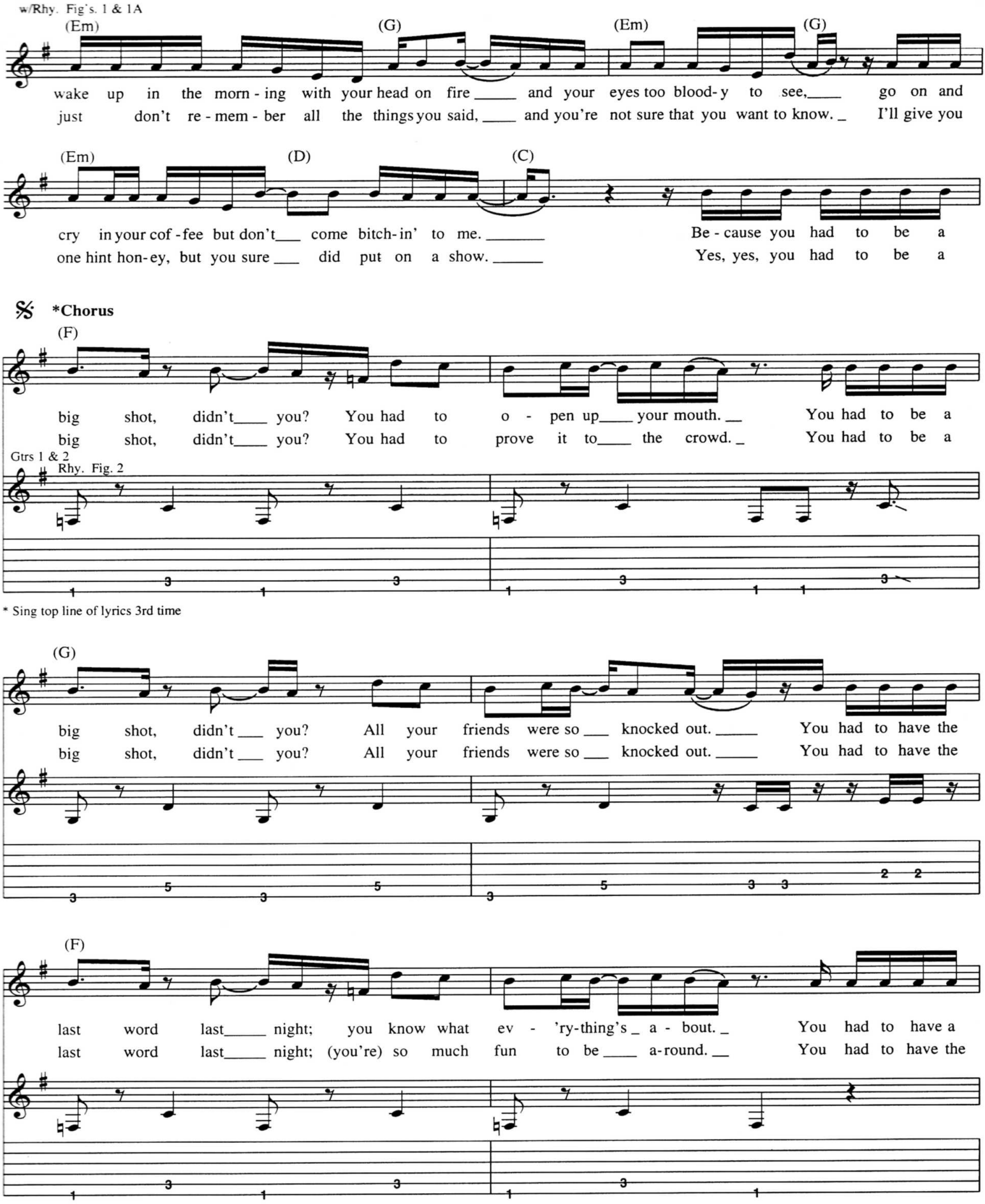
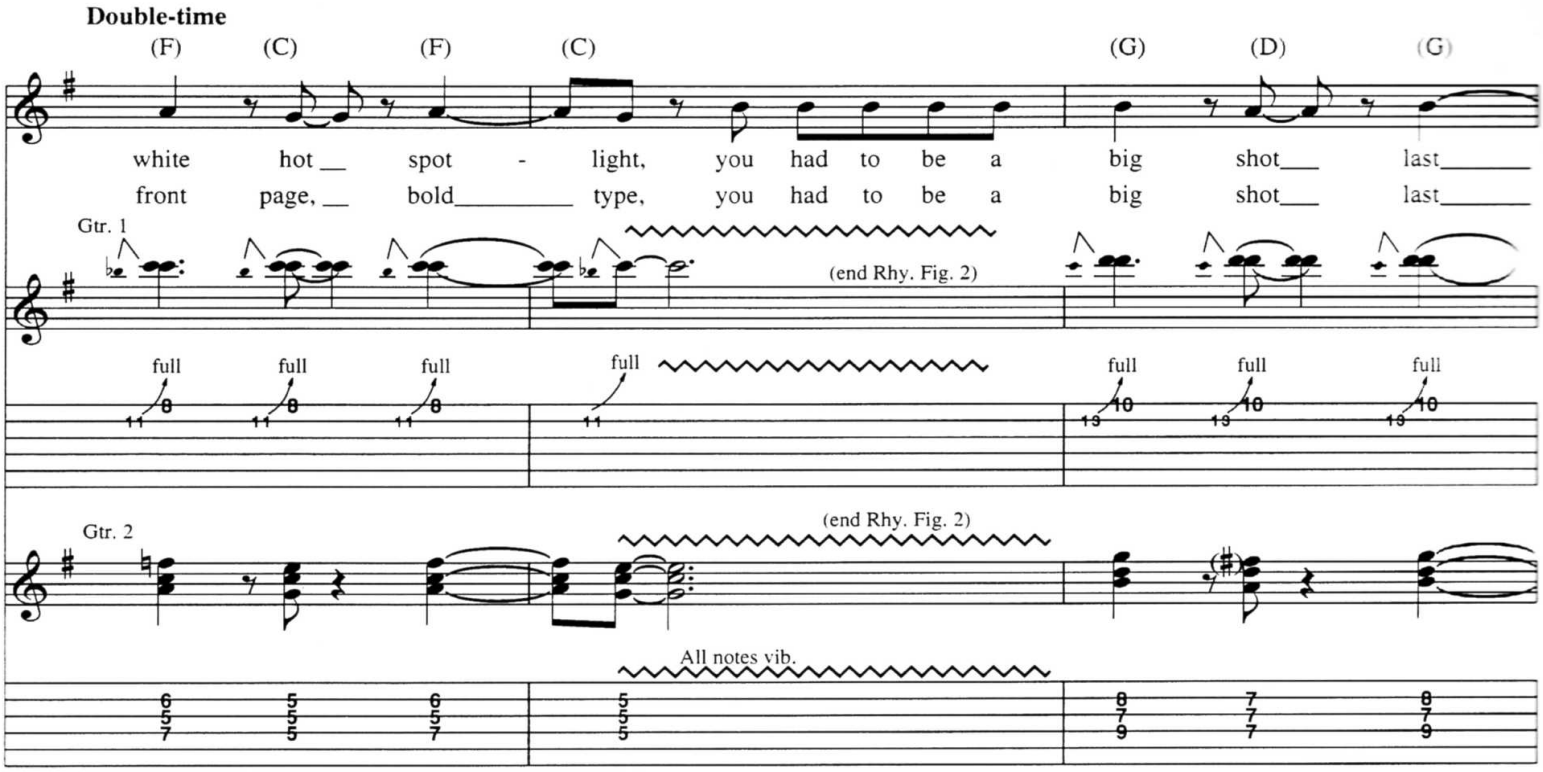
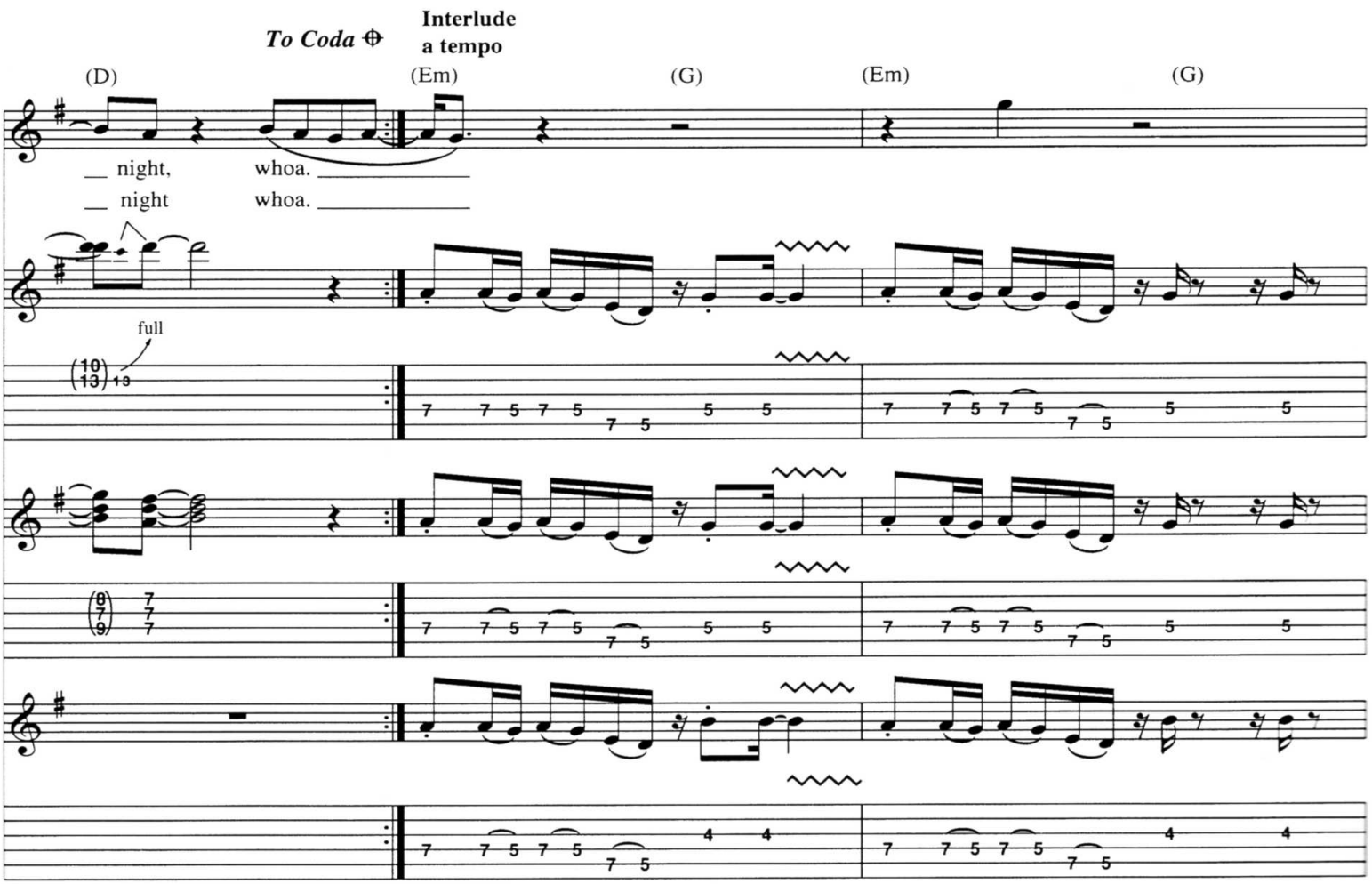
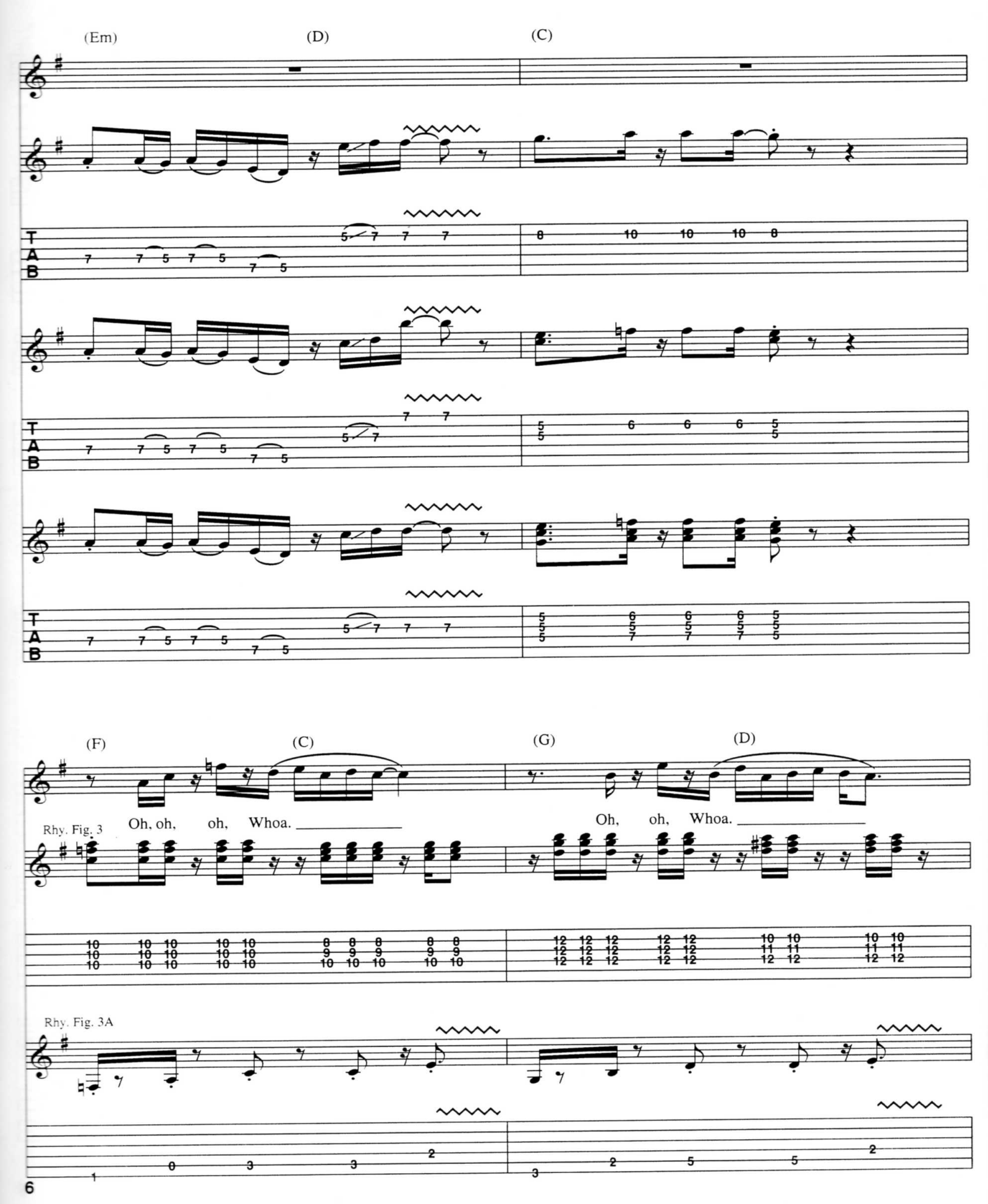
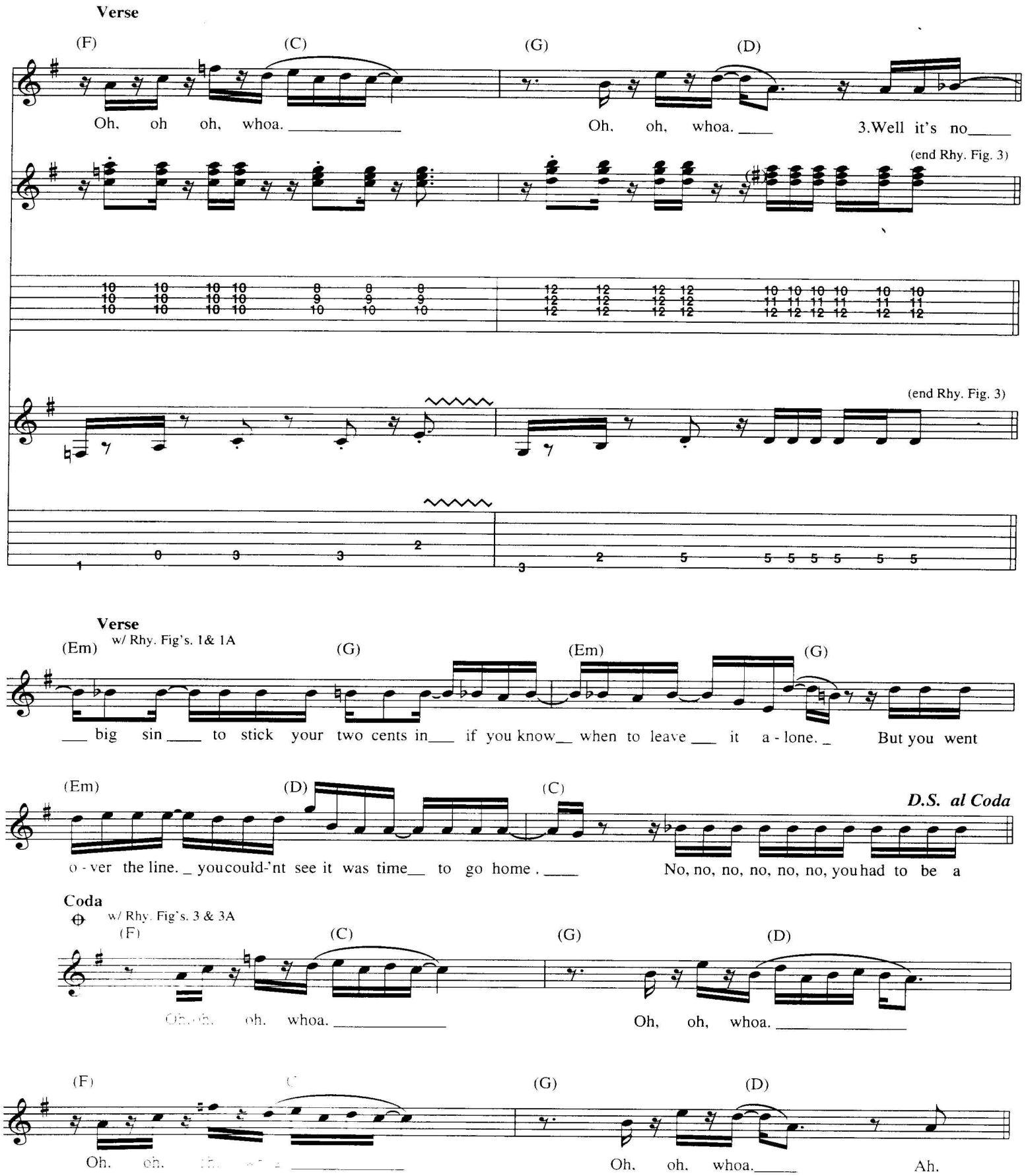

Verse
(Em)
(G)
(Em)
(G)
up - town rid- ing in your lim- ou - sine __ with your fine Park Av - e - nue clothes, __ you had the
all im - pressed__ with your Hal - ston dress, _ and the people that you know at Elaine's, __ and the
Rhy. Fig. 1
Rhy. Fig. 1A
(Em)
(D)
(C)
Dom Per- ig- non in your hand __ and the spoon up your nose._____ Ooo_____ when you
story of your lat - est suc - cess, __ it kept 'em so en - ter - tained. Ahh, _____ but now you
(end Rhy. Fig. 1)
(end Rhy. Fig. 1A)

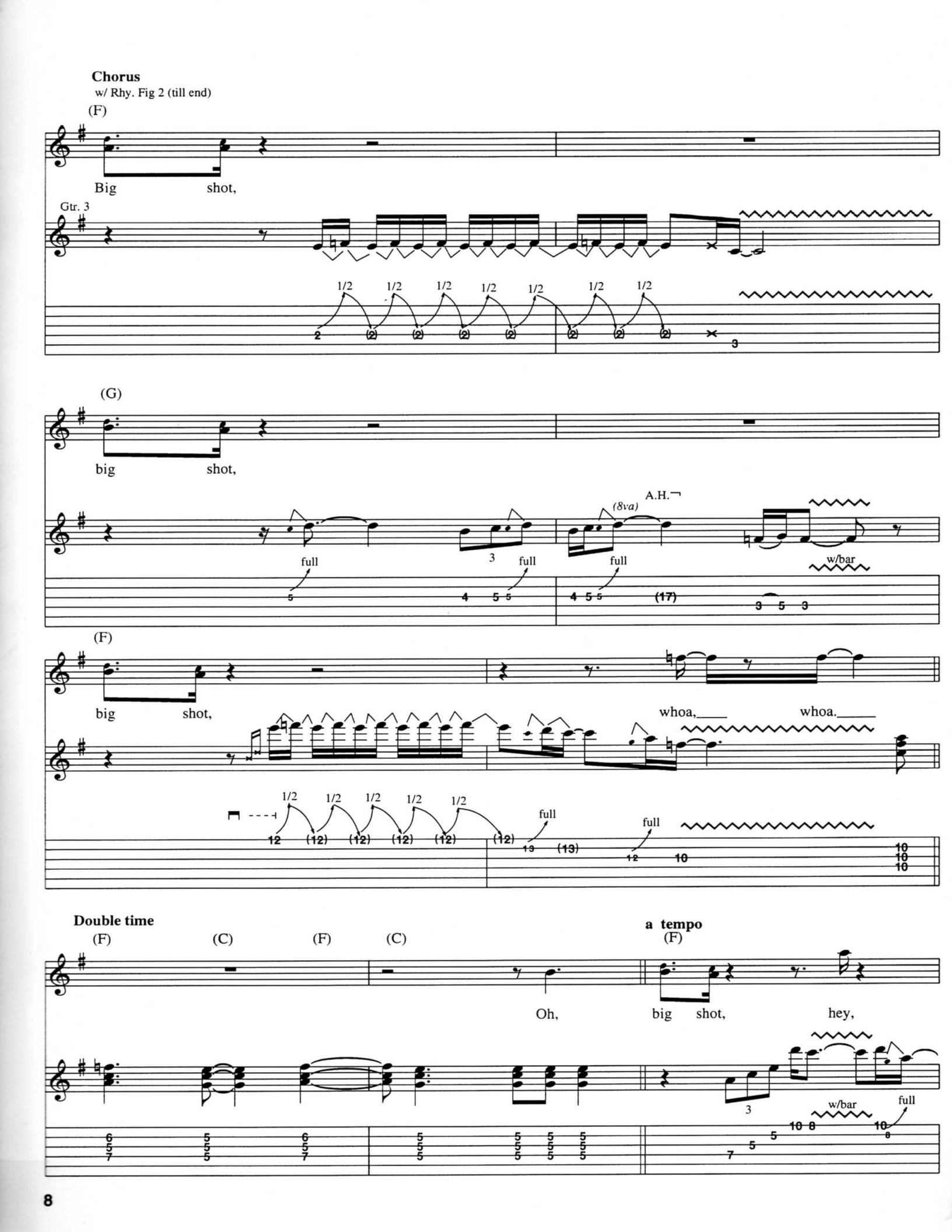

w/Rhy. Fig's. 1 & 1A
(Em) (G) (Em) (G)
wake up in the morn - ing with your head on fire ____ and your eyes too blood- y to see,____ go on and
just don't re - mem - ber all the things you said, ____ and you're not sure that you want to know. _ I'll give you
(Em) (D) (C)
cry in your cof - fee but don't___ come bitch- in' to me. _____ Be - cause you had to be a
one hint hon- ey, but you sure ___ did put on a show. _____ Yes, yes, you had to be a
*Chorus
(F)
big shot, didn't____ you? You had to o - pen up____ your mouth. __ You had to be a
big shot, didn't____ you? You had to prove it to____ the crowd. _ You had to be a
Gtrs 1 & 2
Rhy. Fig. 2
* Sing top line of lyrics 3rd time
(G)
big shot, didn't ___ you? All your friends were so ___ knocked out. _____ You had to have the
big shot, didn't ___ you? All your friends were so ___ knocked out. _____ You had to have the
(F)
last word last_____ night; you know what ev - 'ry-thing's _ a - bout. _ You had to have a
last word last_____ night; (you're) so much fun to be ____ a-round. __ You had to have the

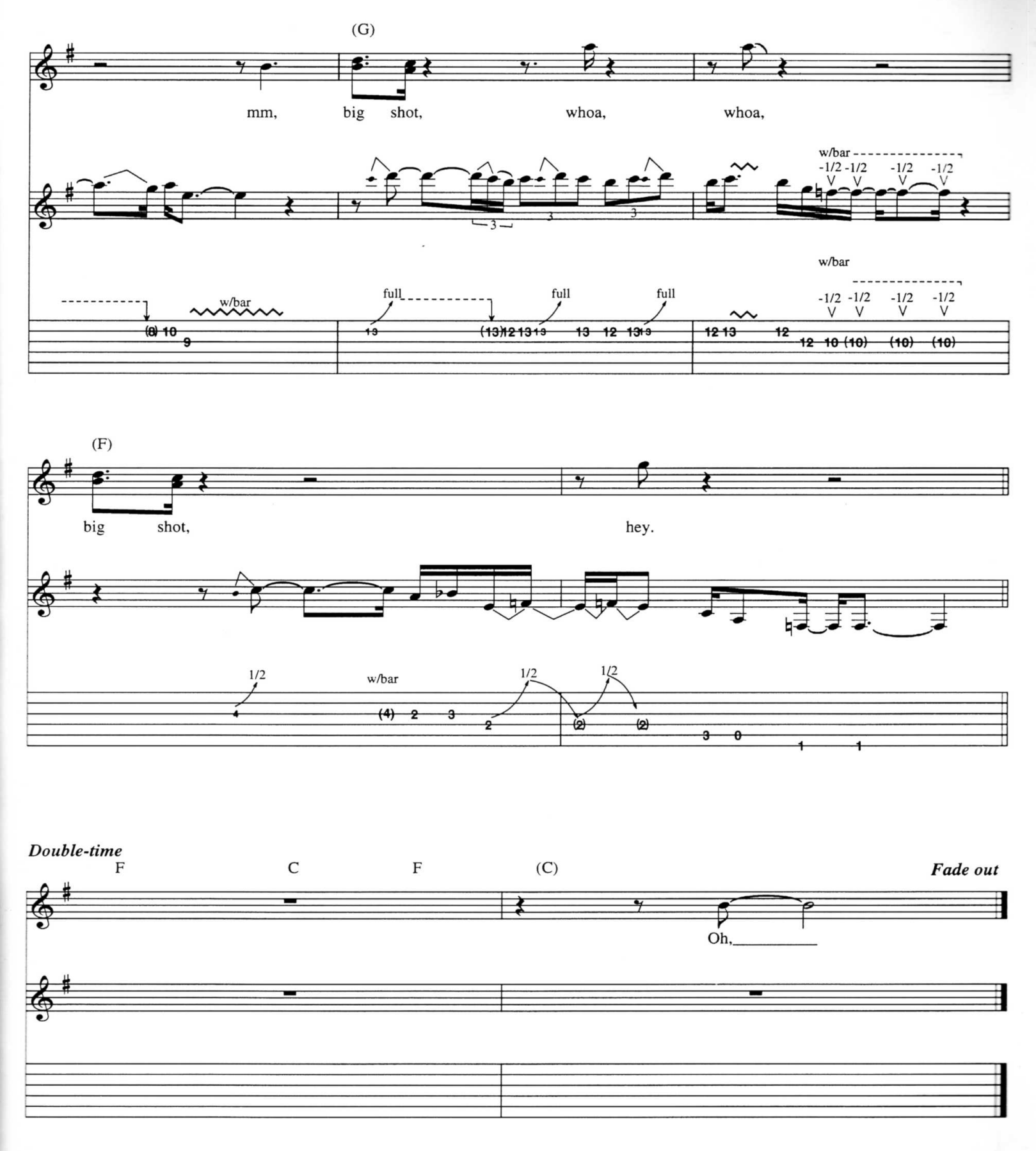

Double-time
(F) (C) (F) (C) (G) (D) (G)
white hot __ spot - light, you had to be a big shot___ last_____
front page, __ bold_____ type, you had to be a big shot___ last_____
Gtr. 1
(end Rhy. Fig. 2)
full full full full full full full
Gtr. 2
(end Rhy. Fig. 2)
All notes vib.


To Coda
Interlude
a tempo
(D) (Em) (G) (Em) (G)
__ night, whoa. _____
__ night whoa. _____
full


(Em)
(D)
(C)
(F)
(C)
(G)
(D)
Rhy. Fig. 3
Oh, oh, oh, Whoa.
Oh, oh, Whoa.
Rhy. Fig. 3A

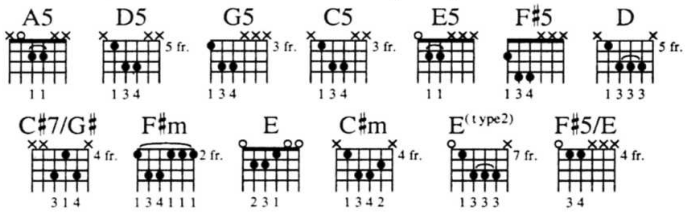

Verse
(F)
(C)
(G)
(D)
Oh, oh oh, whoa.
Oh, oh, whoa.
3.Well it's no
(end Rhy. Fig. 3)
(end Rhy. Fig. 3)
Verse
(Em)
w/ Rhy. Fig's. 1& 1A
(G)
(Em)
(G)
big sin to stick your two cents in if you know when to leave it a - lone.
But you went
(Em)
(D)
(C)
D.S. al Coda
o - ver the line. you could-'nt see it was time to go home.
No, no, no, no, no, no, you had to be a
Coda
w/ Rhy. Fig's. 3 & 3A
(F)
(C)
(G)
(D)
Oh, oh, whoa.
Oh, oh, whoa.
(F)
(G)
(D)
Oh, oh, whoa.
Ah.


Chorus
w/ Rhy. Fig 2 (till end)
(F)
Big shot,
Gtr. 3
1/2
(G)
big shot,
full
A.H.
(8va)
w/bar
(F)
big shot,
whoa, whoa.
Double time
(F) (C) (F) (C)
Oh,
a tempo
(F)
big shot, hey,


(G)
mm, big shot, whoa, whoa,
w/bar
-1/2 -1/2 -1/2 -1/2
w/bar
full
full
full
w/bar
-1/2 -1/2 -1/2 -1/2
(F)
big shot, hey.
1/2
w/bar
1/2
1/2
Double-time
F C F (C)
Fade out
Oh,

Close To The Borderline

Words and Music by Billy Joel



Intro

Moderate ♩ = 184

Triplet feel: (♫ = ♩³♪)

Half Time

Rhy. Fig. 1a Gtr. 2

(Drums)

f Gtr. 1 Rhy. Fig. 1

f

let ring let ring let ring let ring

(end Rhy. Fig. 1a)

(end Rhy. Fig. 1)

Rhy. Fig. 2 Both gtrs.

w/Fill 1

1. Black - out, heat - wave, for - ty - four cal - i - ber hom - i - cide. The
2. buck three - eight - y won't buy you much late - ly on the street these days. When you

Fill 1

Gtr. 2

P.M.

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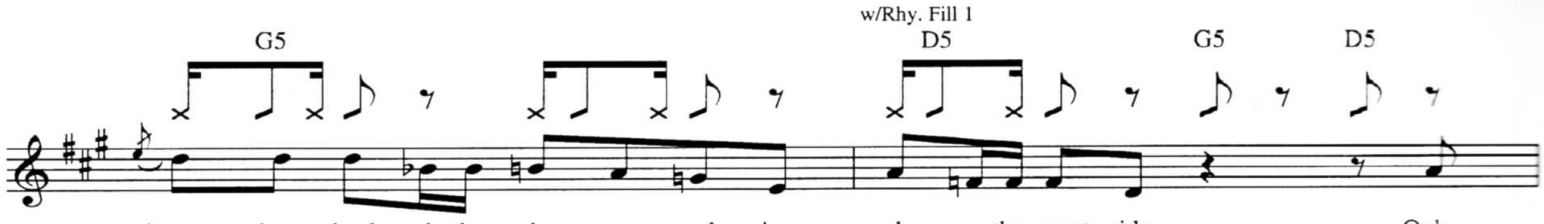
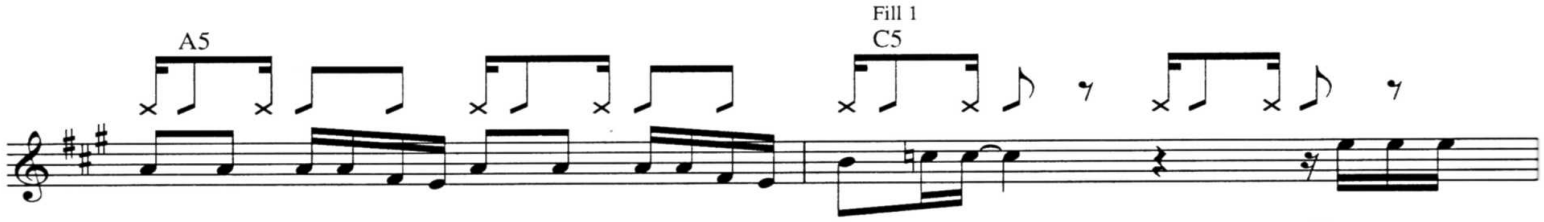
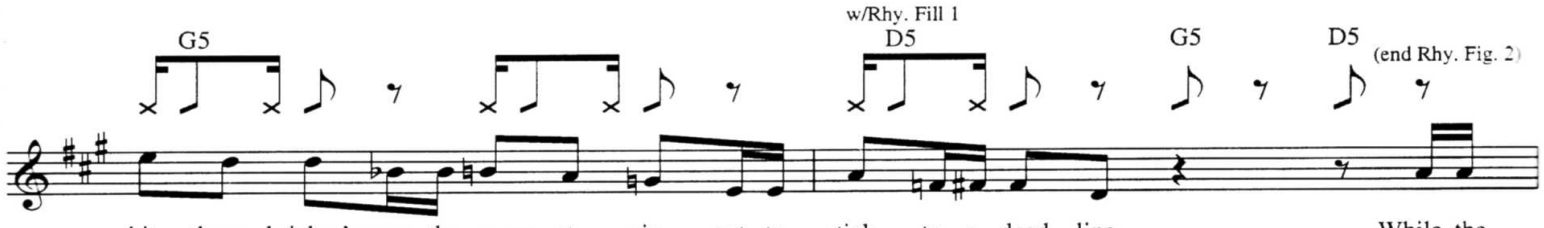
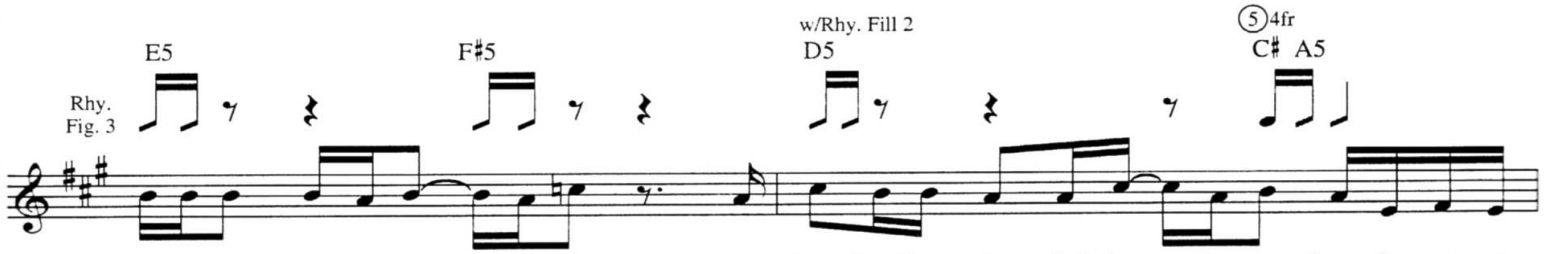
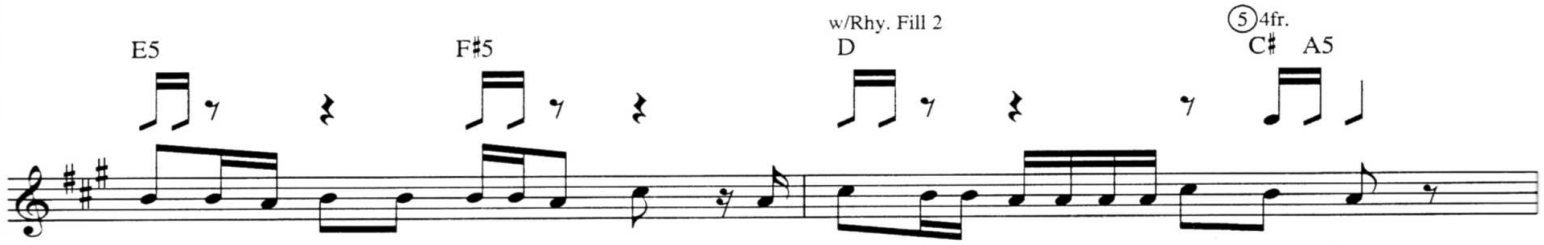
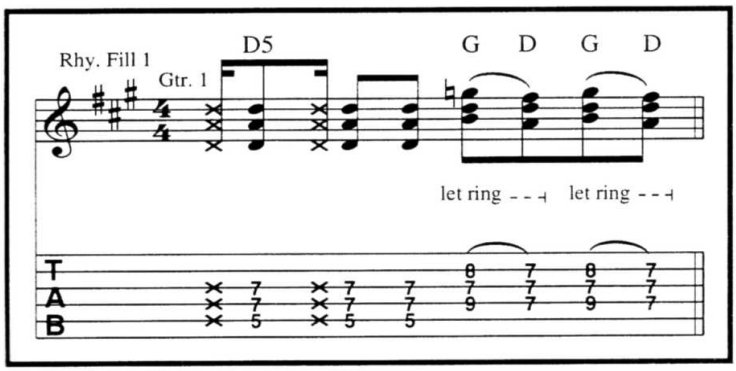

G5
w/Rhy. Fill 1
D5
G5
D5
bums drop dead, and the dogs go mad in packs on the west side. Ooh,
can get gas, you know, you can't drive fast an - y - more on the park - ways.

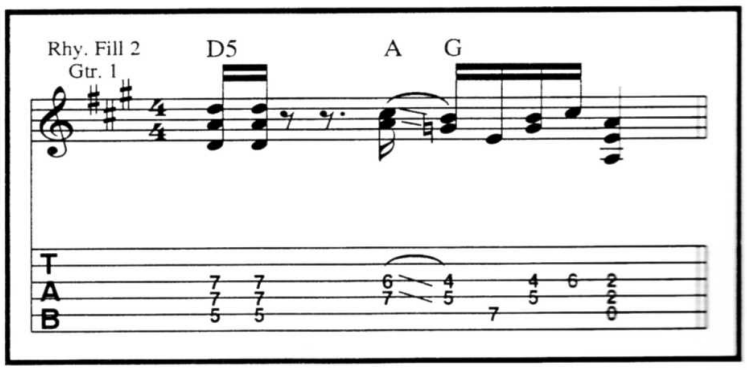

A5
Fill 1
C5
young girl stand - ing on a ledge looks like an - oth - er su - i - cide. She wants to
"Rich man, poor man," eith-er way A - mer - i - can shoved in - to the lost and found. The

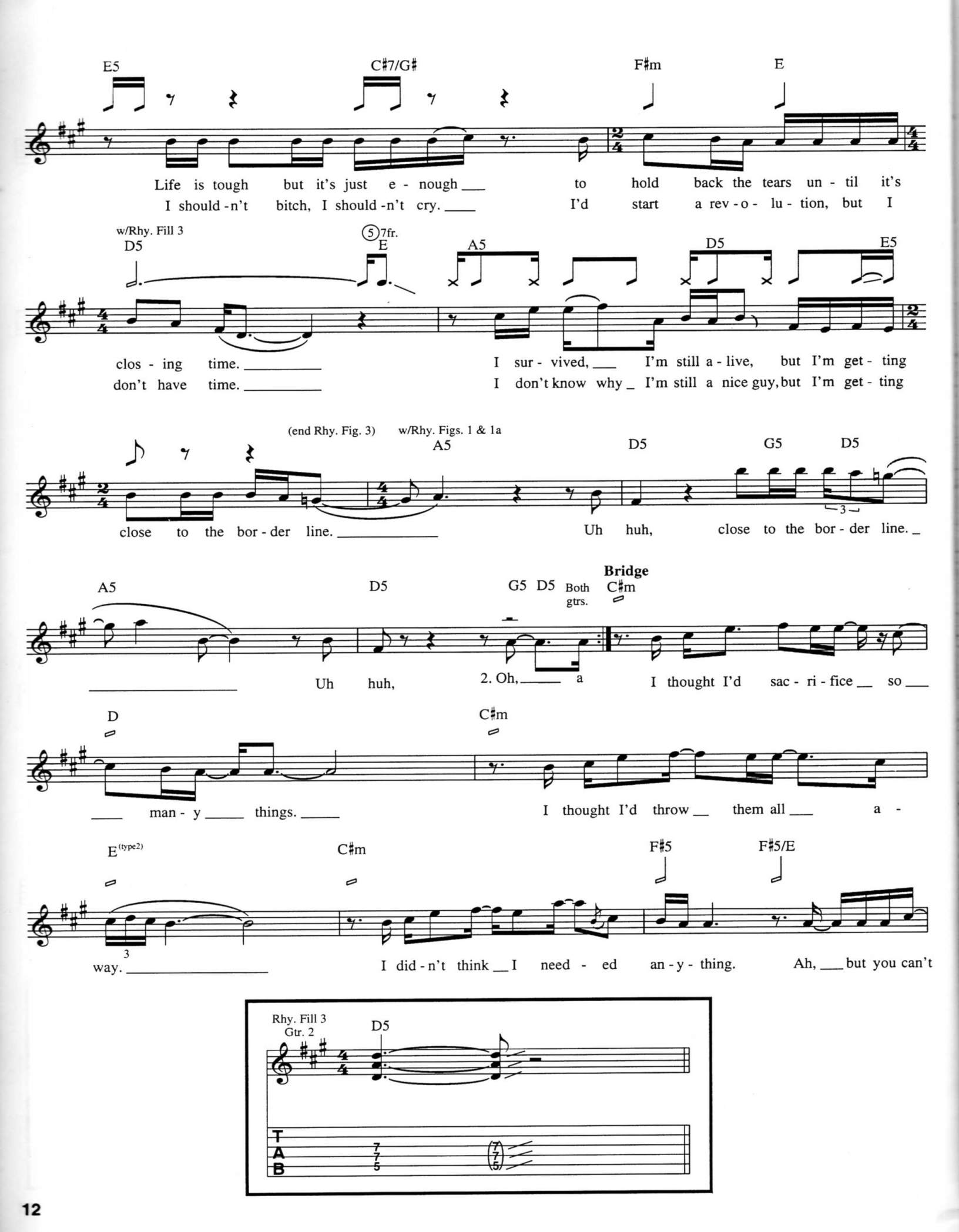

G5
w/Rhy. Fill 1
D5
G5
D5
(end Rhy. Fig. 2)
hit those bricks 'cause the news at six got - ta stick to a dead - line. While the
no nukes yell,"We're gon - na all go to hell with the next big melt down." I got re -

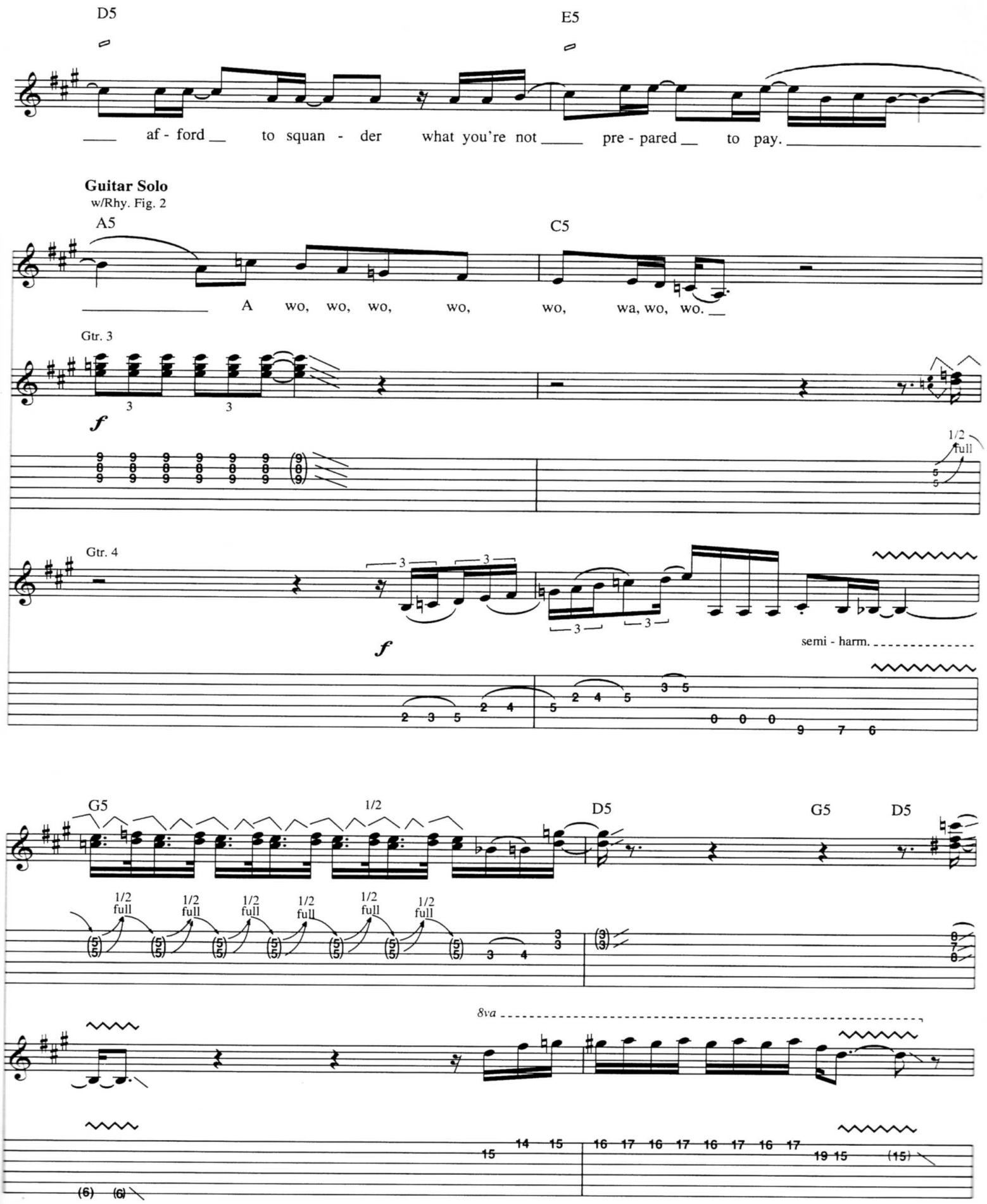

E5
F♯5
w/Rhy. Fill 2
D5
5 4fr
C♯ A5
Rhy. Fig. 3
mil - lion - aires hide in Beek - man Place, the bag la - dies throw their bones in my face. I get at -
mote con - trol and a col - or T. V. I don't change chan - nels so they must change me. I got

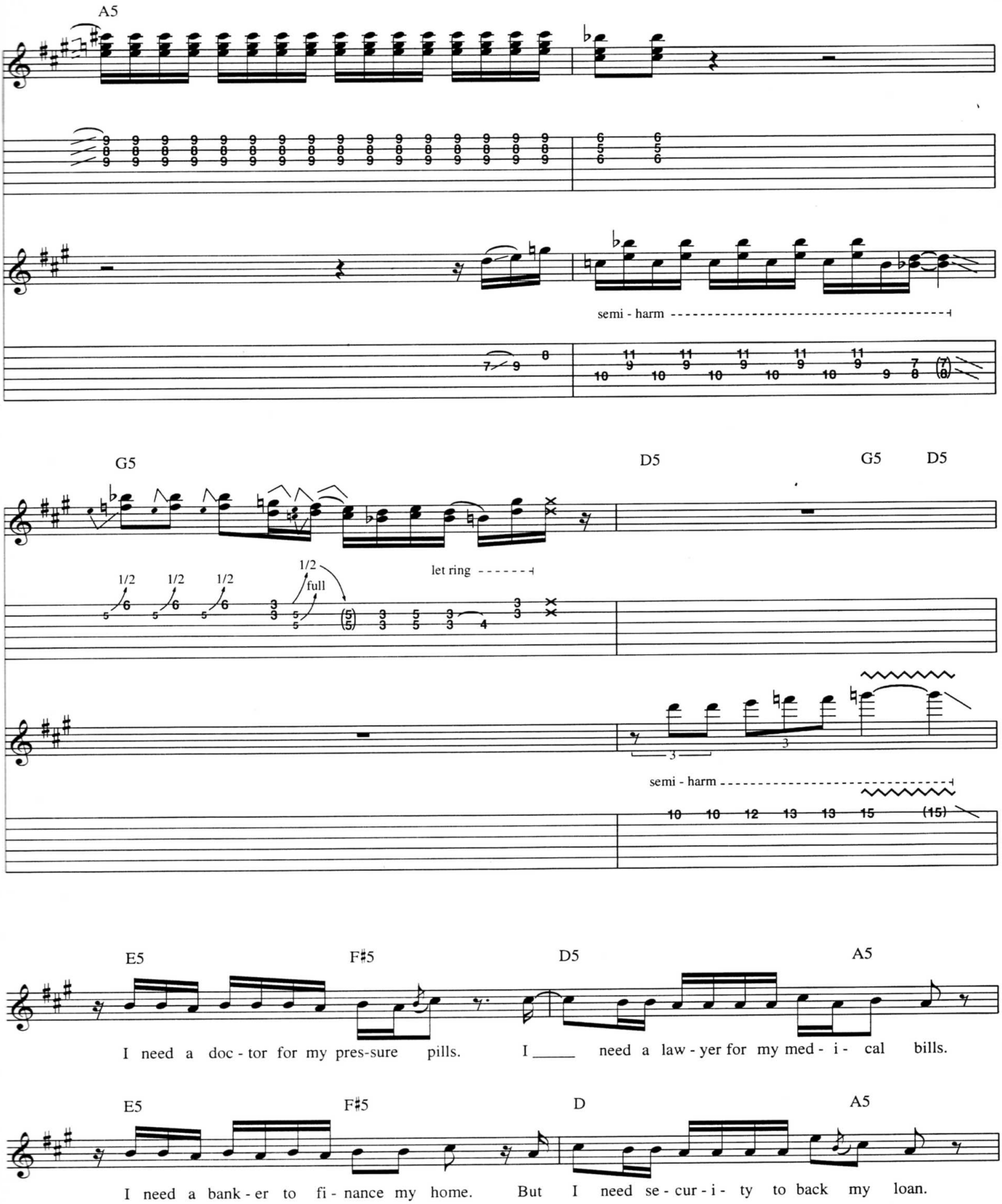

E5
F♯5
w/Rhy. Fill 2
D
5 4fr.
C♯ A5
tacked by a kid with ste - re - o sound. I don't want to hear it, but he won't turn down.
real close friends that are get - tin' me high. They don't know how to talk and they ain't gon - na try.

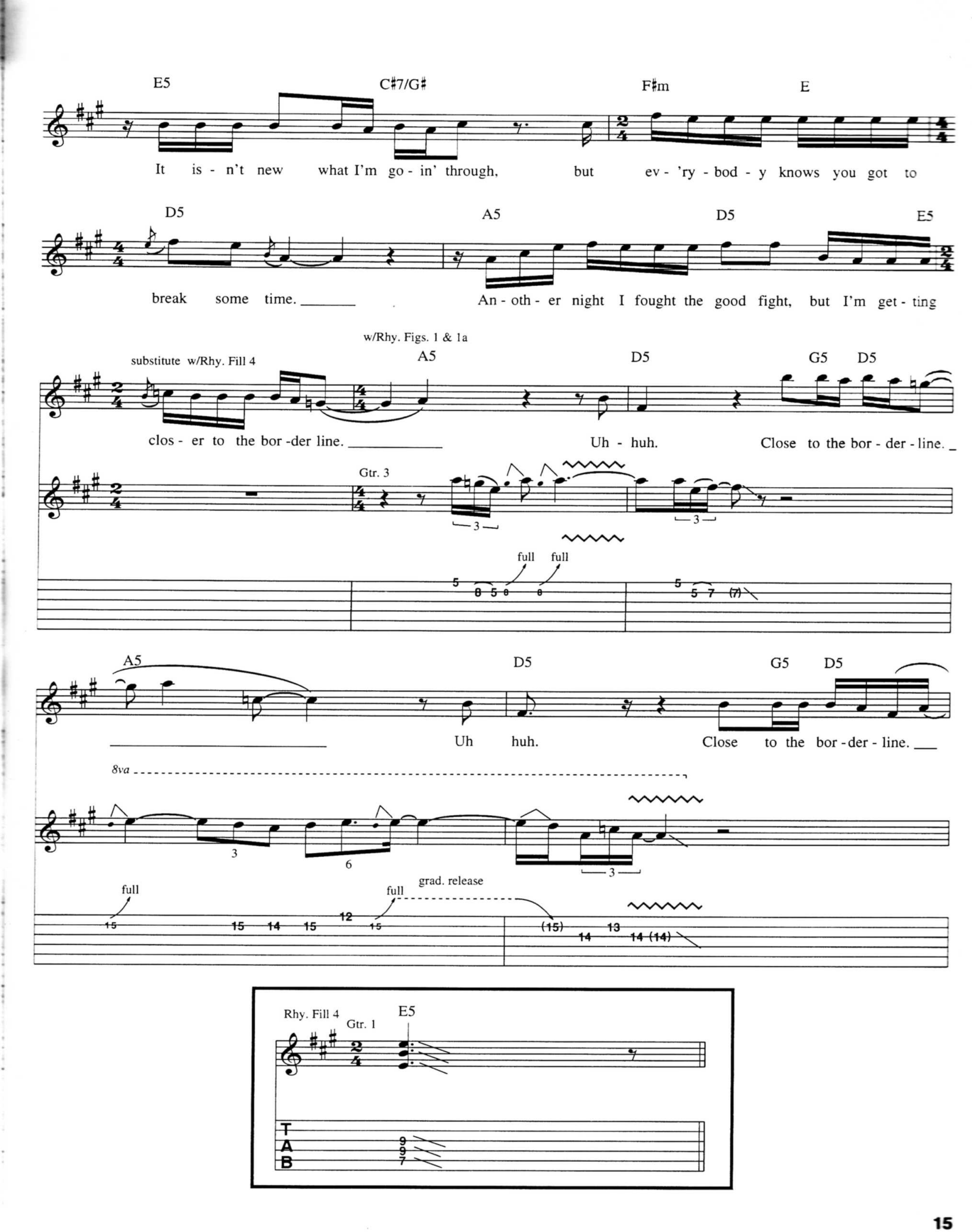

Rhy. Fill 1
Gtr. 1
D5
G D G D
let ring
let ring
T
A
B

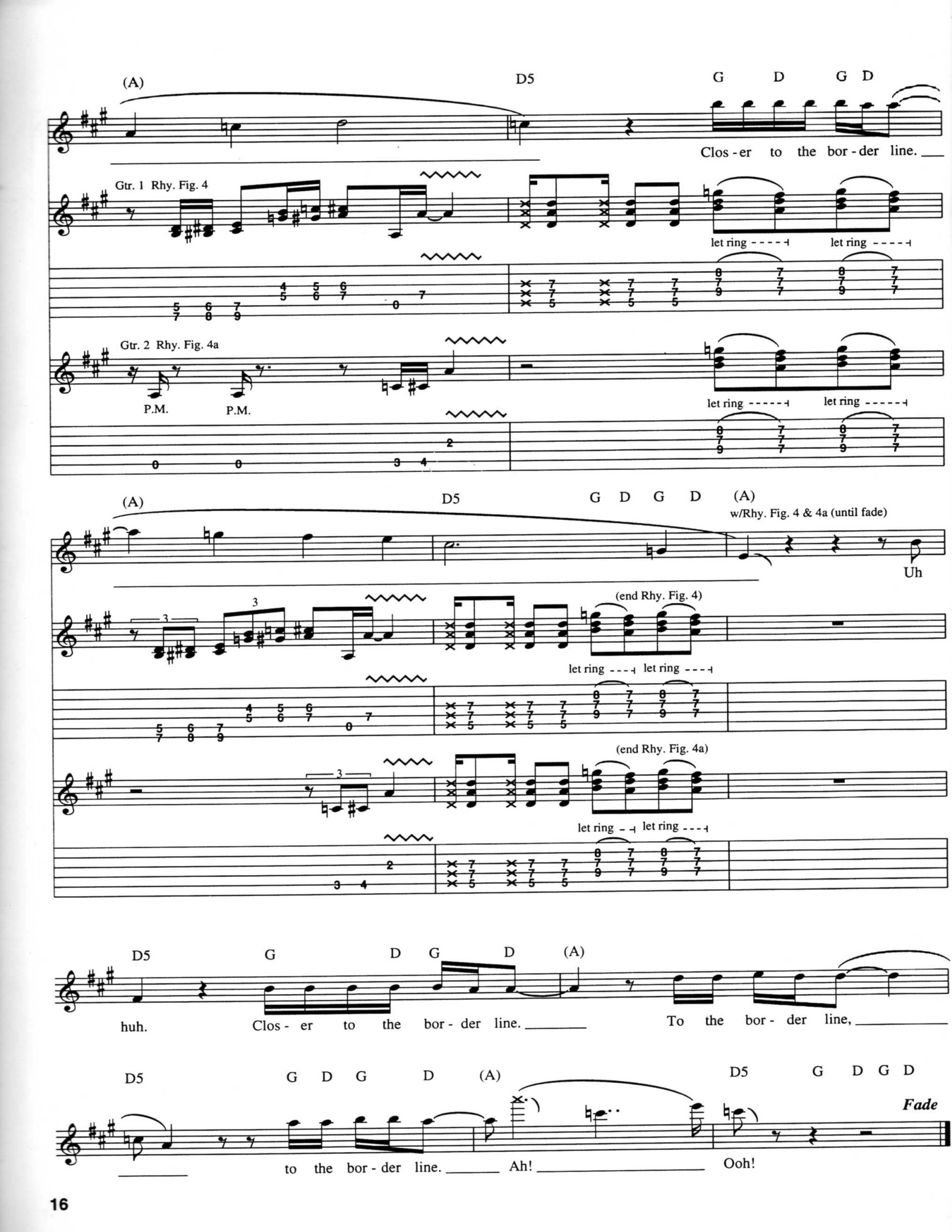

Rhy. Fill 2
Gtr. 1
D5
A G
T
A
B


E5
C#7/G#
F#m
E
Life is tough but it's just e - nough to hold back the tears un - til it's
I should - n't bitch, I should - n't cry. I'd start a rev - o - lu - tion, but I
w/Rhy. Fill 3
D5
5 7fr.
E
A5
D5
E5
clos - ing time.
don't have time.
I sur - vived, I'm still a - live, but I'm get - ting
I don't know why I'm still a nice guy, but I'm get - ting
(end Rhy. Fig. 3)
w/Rhy. Figs. 1 & 1a
A5
D5
G5
D5
close to the bor - der line.
Uh huh, close to the bor - der line.
A5
D5
G5 D5
Both gtrs.
Bridge
C#m
Uh huh,
2. Oh, a
I thought I'd sac - ri - fice so
D
C#m
man - y things.
I thought I'd throw them all a -
E (type2)
C#m
F#5
F#5/E
way.
I did - n't think I need - ed an - y - thing.
Ah, but you can't
Rhy. Fill 3
Gtr. 2
D5
T
A
B
7
7
5
7
7
5


D5
E5
af - ford to squan - der what you're not pre - pared to pay.
Guitar Solo
w/Rhy. Fig. 2
A5
C5
A wo, wo, wo, wo, wo, wa, wo, wo.
Gtr. 3
f
1/2 full
Gtr. 4
f
semi - harm.
G5
1/2
D5
G5
D5
1/2 full
8va

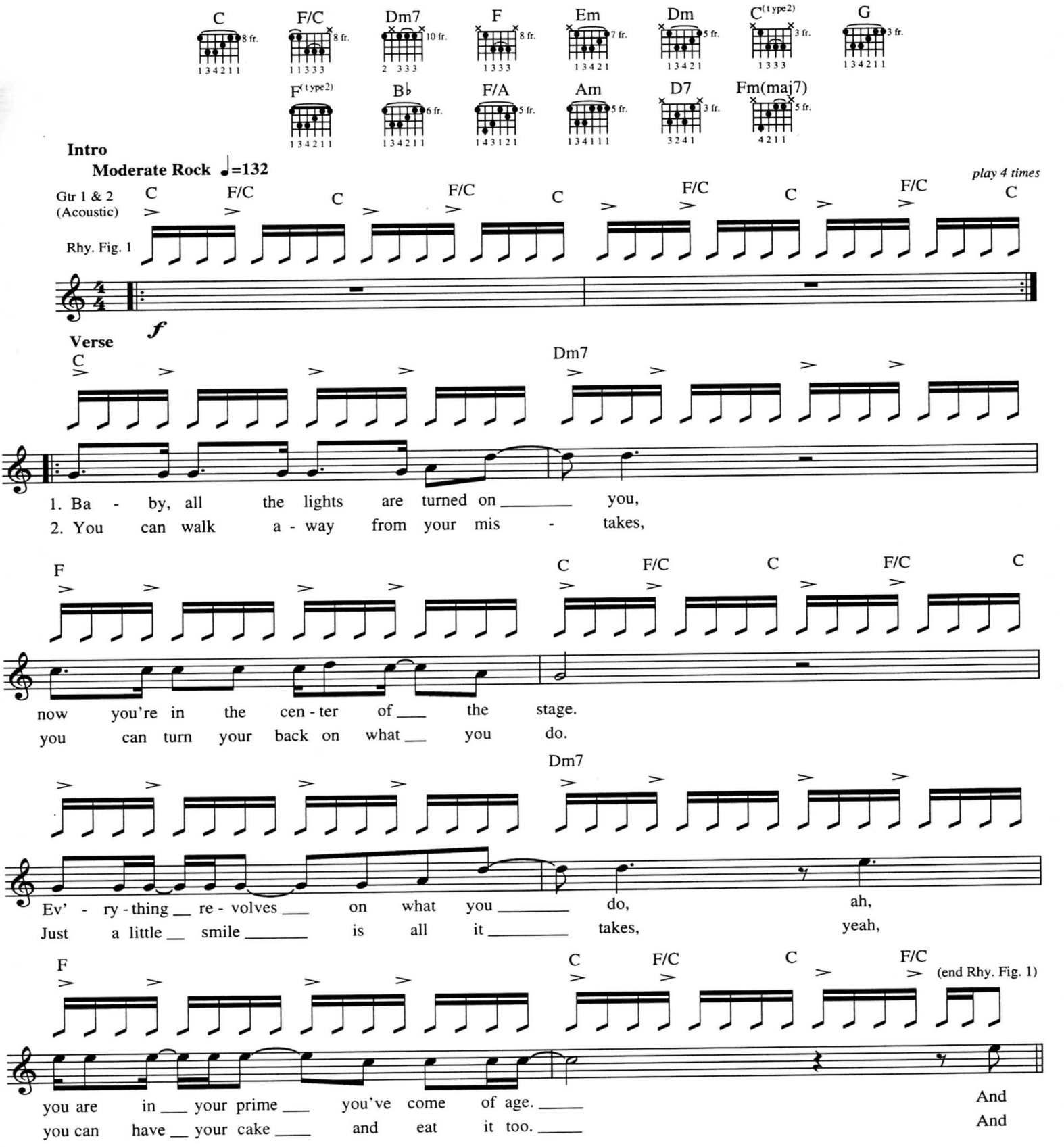

A5
semi - harm
G5
D5
G5
D5
1/2
full
let ring
semi - harm
E5
F♯5
D5
A5
I need a doc - tor for my pres-sure pills. I ____ need a law - yer for my med - i - cal bills.
E5
F♯5
D
A5
I need a bank - er to fi - nance my home. But I need se - cur - i - ty to back my loan.


E5
C♯7/G♯
F♯m
E
It is - n't new what I'm go - in' through, but ev - 'ry - bod - y knows you got to
D5
A5
D5
E5
break some time.
An - oth - er night I fought the good fight, but I'm get - ting
w/Rhy. Figs. 1 & 1a
substitute w/Rhy. Fill 4
A5
D5
G5 D5
clos - er to the bor - der line.
Uh - huh.
Close to the bor - der - line.
Gtr. 3
full full
A5
D5
G5 D5
Uh huh.
Close to the bor - der - line.
8va
full
full
grad. release
Rhy. Fill 4
Gtr. 1
E5
T
A
B


(A)
D5
G D G D
Clos - er to the bor - der line.
Gtr. 1 Rhy. Fig. 4
let ring
let ring
Gtr. 2 Rhy. Fig. 4a
P.M.
P.M.
let ring
let ring
(A)
D5
G D G D (A)
w/Rhy. Fig. 4 & 4a (until fade)
Uh
(end Rhy. Fig. 4)
let ring
let ring
(end Rhy. Fig. 4a)
let ring
let ring
D5
G
D G D (A)
huh.
Clos - er to the bor - der line.
To the bor - der line,
D5
G D G D (A)
D5 G D G D
Fade
to the bor - der line.
Ah!
Ooh!

Everybody Loves You Now

Words and Music by Billy Joel



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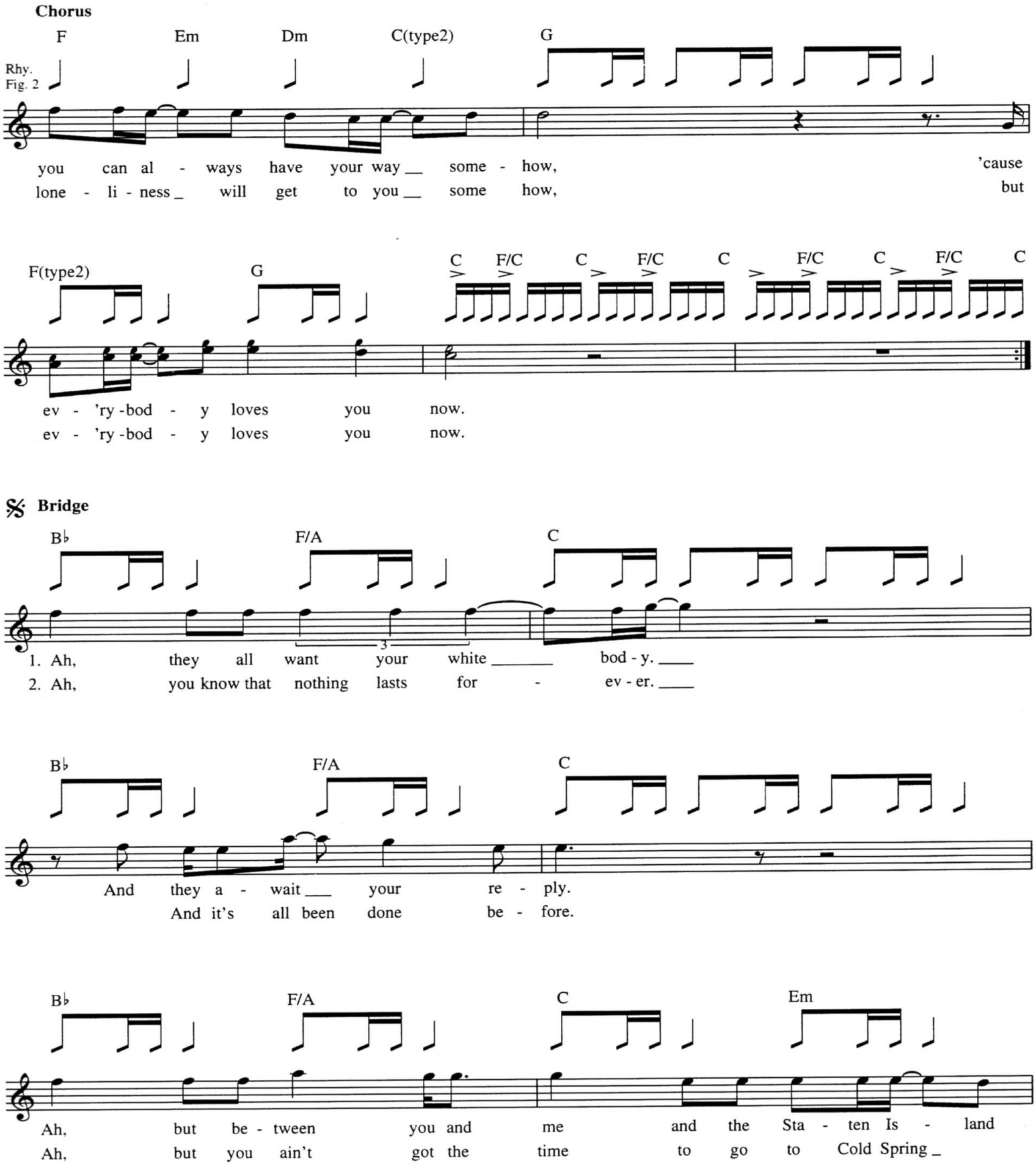
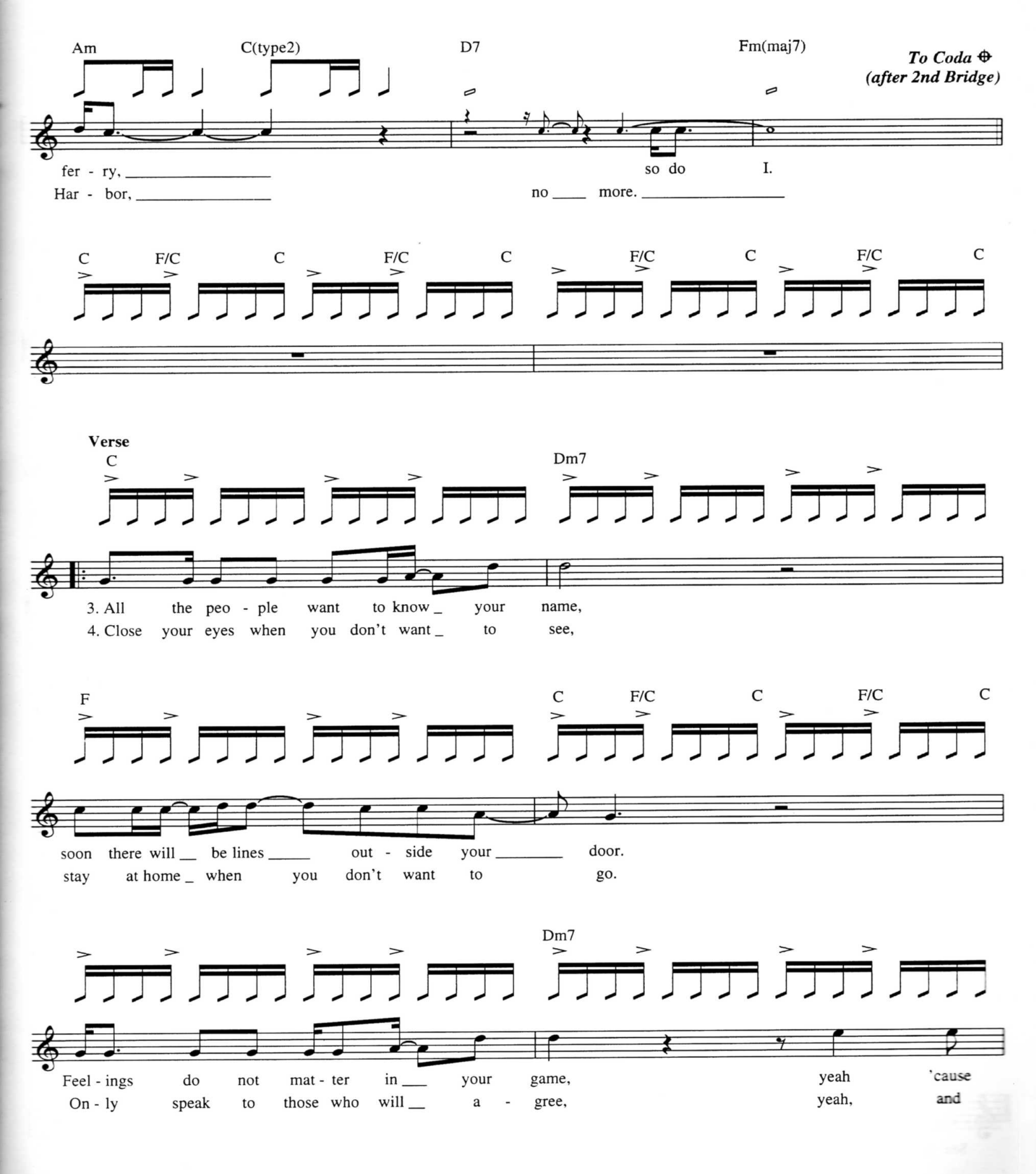
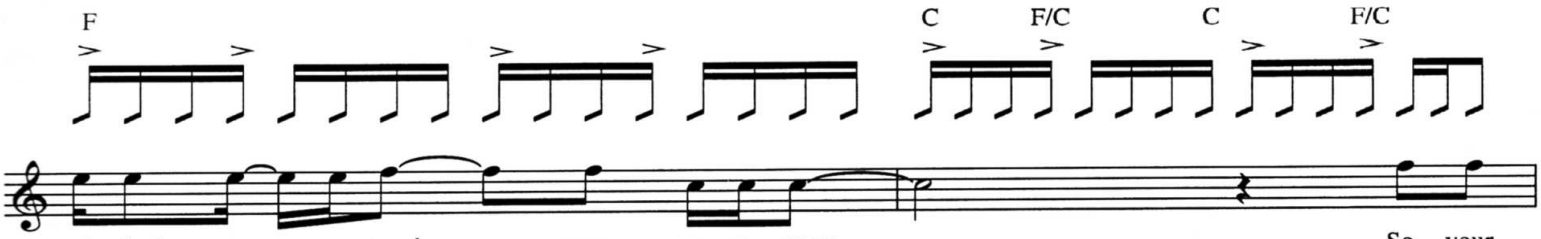
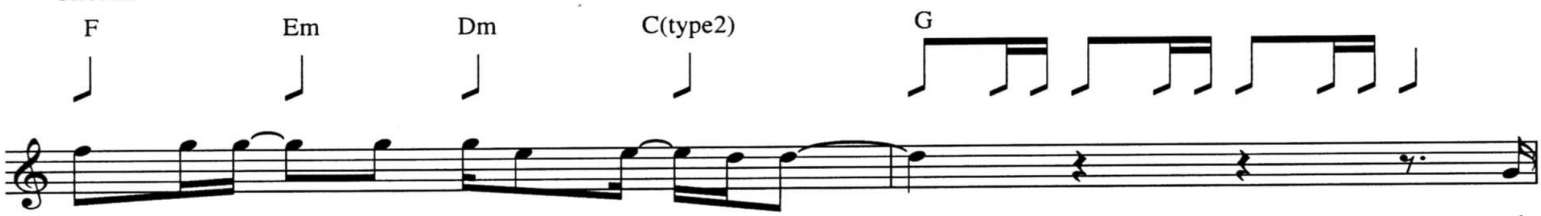

Chorus
F Em Dm C(type2) G
Rhy. Fig. 2
you can al - ways have your way __ some - how, 'cause
lone - li - ness _ will get to you __ some how, but
F(type2) G C F/C C F/C C F/C C F/C C
ev - 'ry - bod - y loves you now.
ev - 'ry - bod - y loves you now.
Bridge
B♭ F/A C
1. Ah, they all want your white _____ bod - y. ____
2. Ah, you know that nothing lasts for - ev - er. ____
B♭ F/A C
And they a - wait ___ your re - ply.
And it's all been done be - fore.
B♭ F/A C Em
Ah, but be - tween you and me and the Sta - ten Is - land
Ah, but you ain't got the time to go to Cold Spring _


Am
C(type2)
D7
Fm(maj7)
To Coda ⊕
(after 2nd Bridge)
fer - ry,
so do I.
Har - bor,
no ___ more.
C F/C C F/C C F/C C F/C C
Verse
C
Dm7
3. All the peo - ple want to know _ your name,
4. Close your eyes when you don't want _ to see,
F
C F/C C F/C C
soon there will __ be lines ____ out - side your _____ door.
stay at home _ when you don't want to go.
Dm7
Feel - ings do not mat - ter in ___ your game, yeah 'cause
On - ly speak to those who will __ a - gree, yeah, and



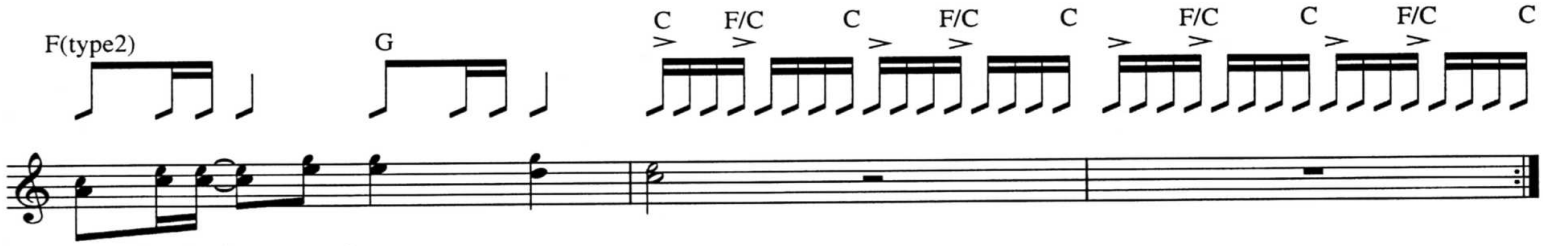
noth - ing's gon - na touch ____ you an - y - more. _____ So your
close your mind __ when you _____ don't want to know. _____ Ah,

Chorus



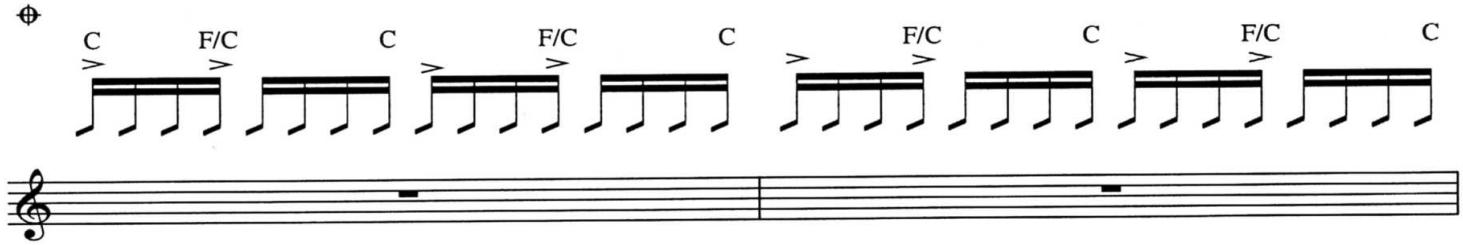
life is on - ly liv - ing an - y - how, _____ and
you have lost __ your in - no - cence _ some - how, _____ but

D.S. al Coda

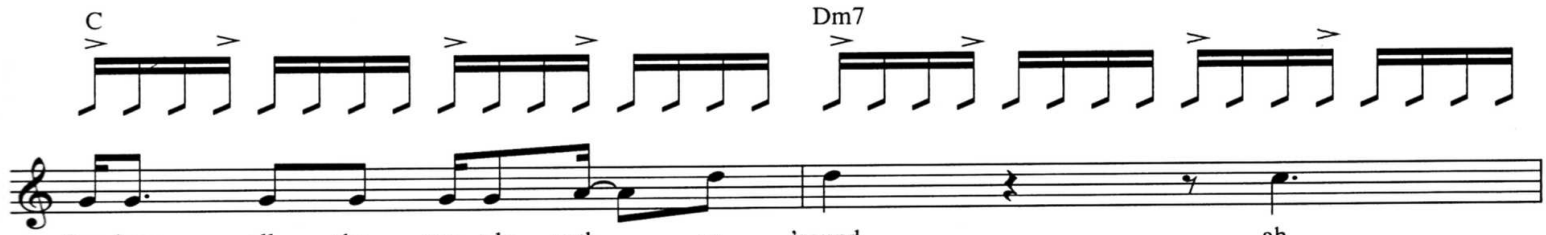


ev - 'ry bod - y loves you now.
ev - 'ry bod - y loves you now.

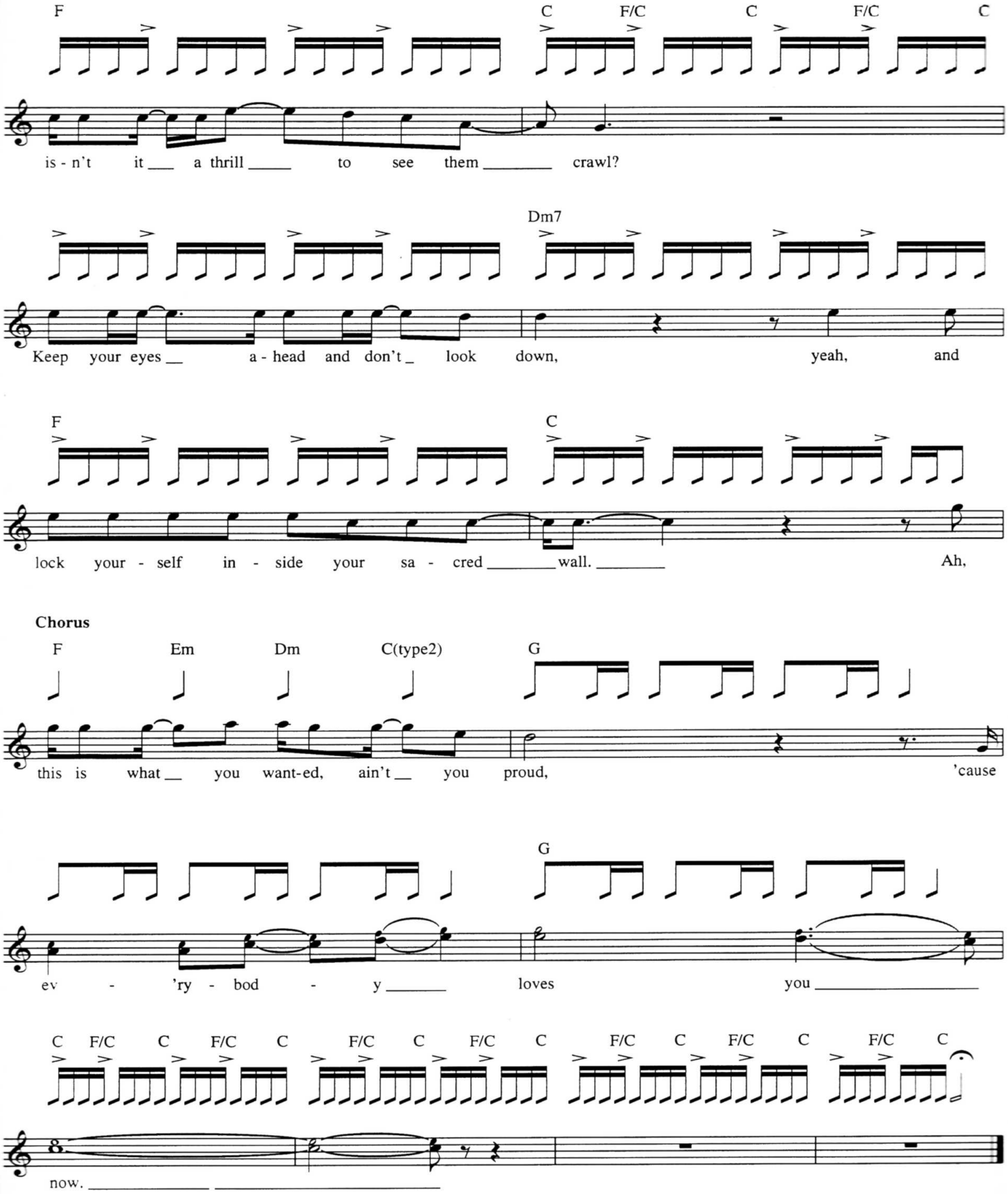
Coda



Verse 5

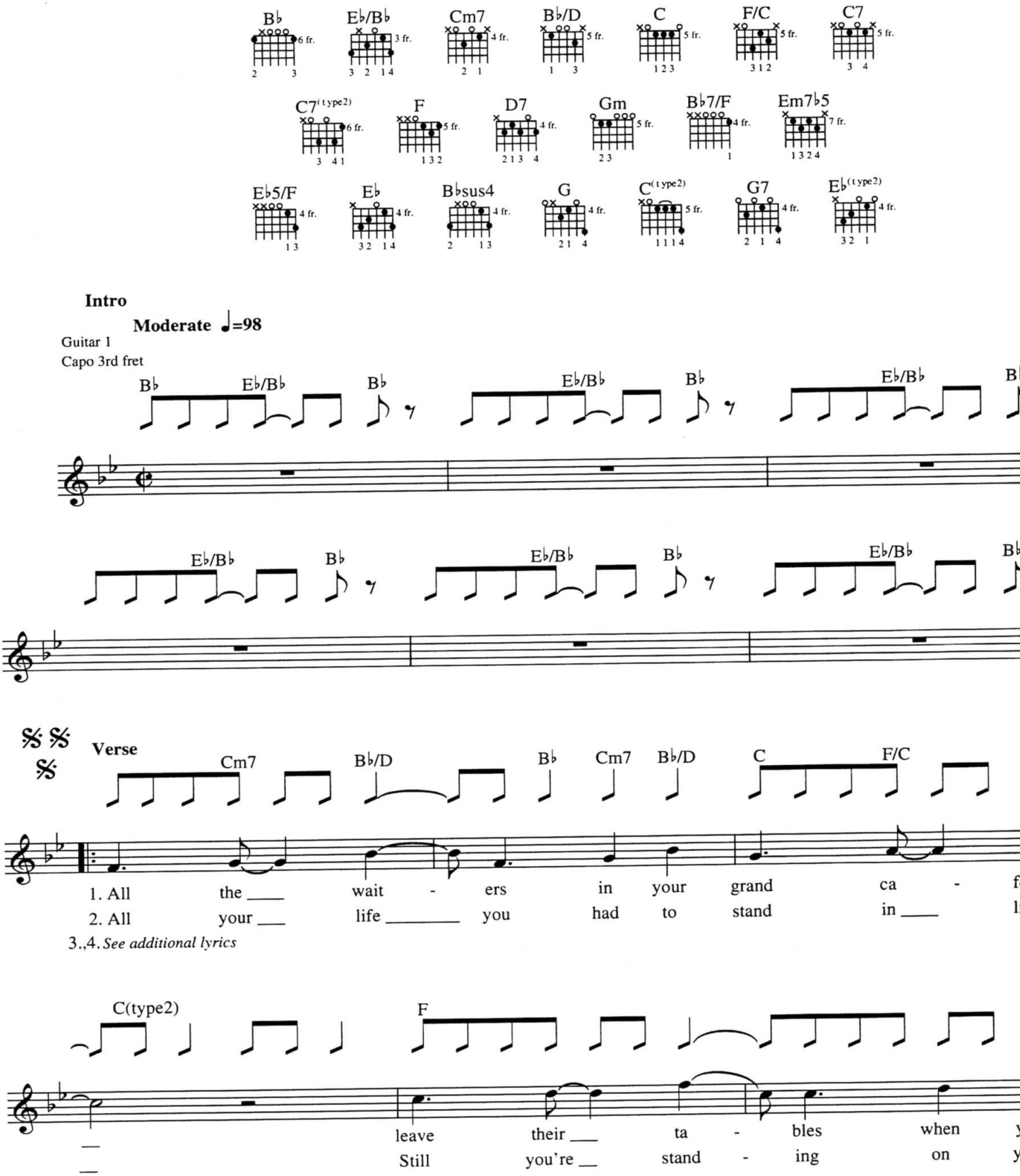


See how all the peo - ple gath - er 'round, ah


F
C
F/C
C
F/C
C
is - n't it ___ a thrill _____ to see them _____ crawl?
Dm7
Keep your eyes __ a - head and don't _ look down, yeah, and
F
C
lock your - self in - side your sa - cred _____ wall. _____ Ah,
Chorus
F
Em
Dm
C(type2)
G
this is what __ you want-ed, ain't __ you proud, 'cause
G
ev - 'ry - bod - y _____ loves you _____
C
F/C
C
F/C
C
F/C
C
F/C
C
F/C
C
F/C
C
F/C
C
F/C
C
now. _____ _____

Don't Ask Me Why

Words and Music by Billy Joel



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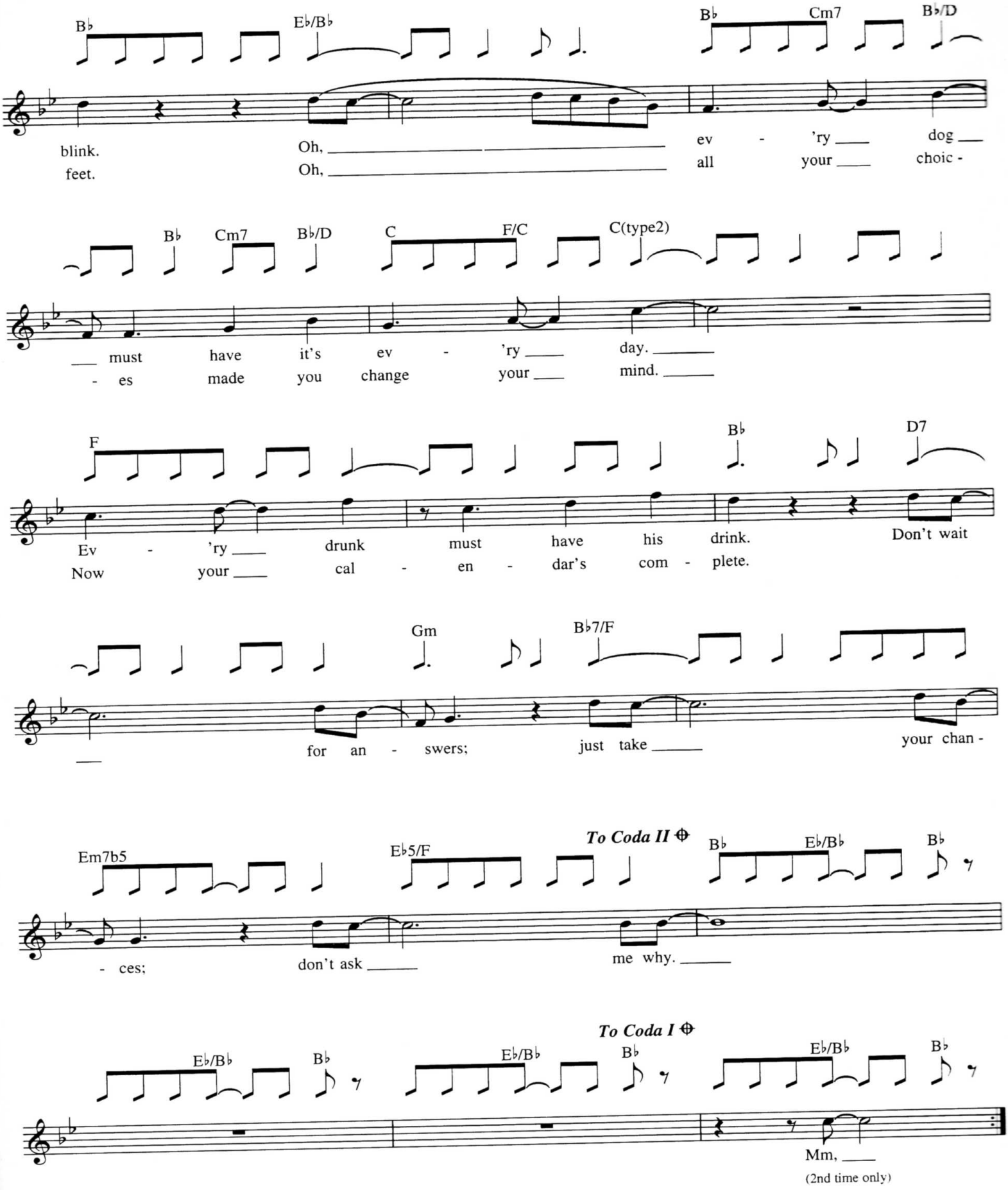
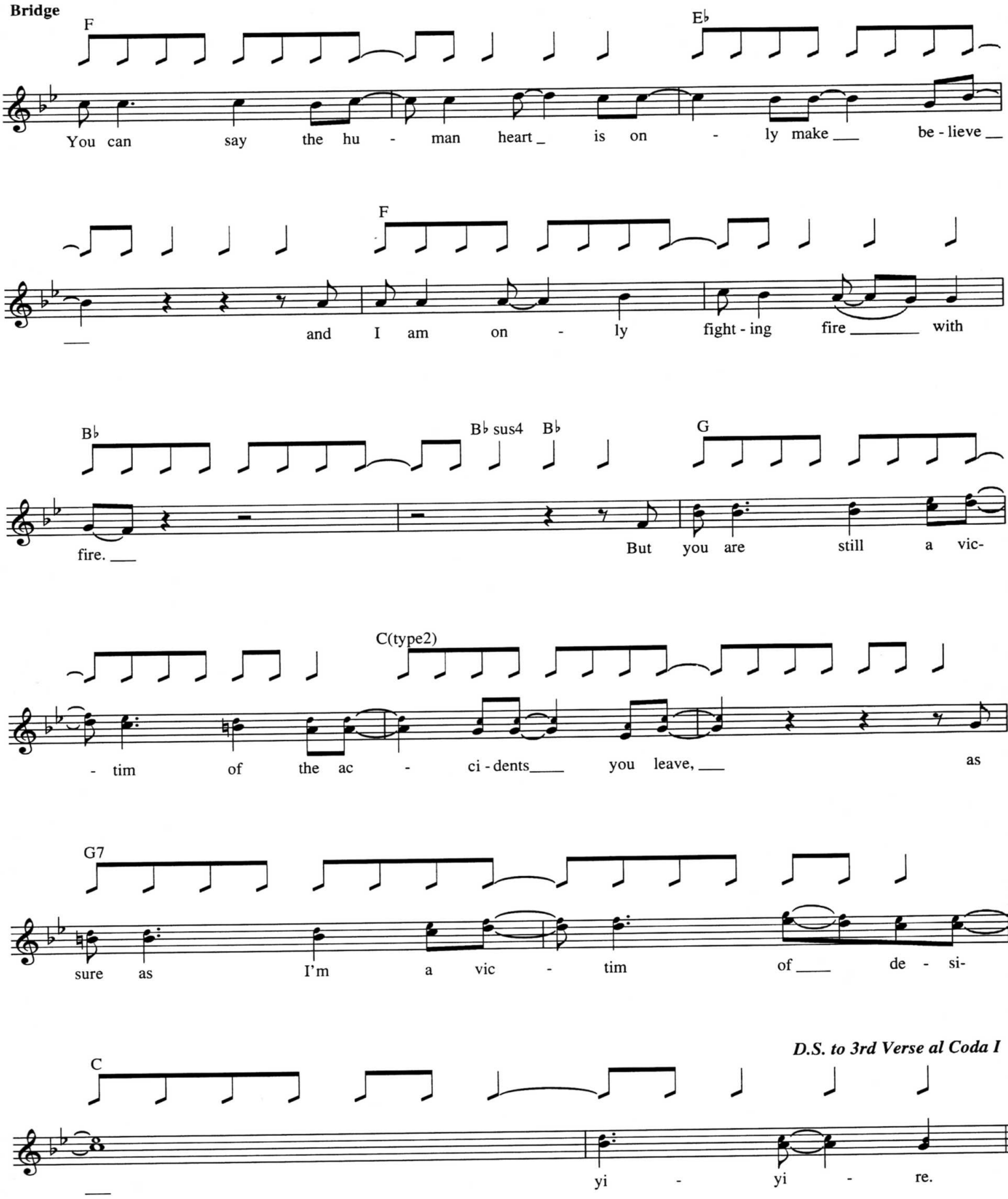
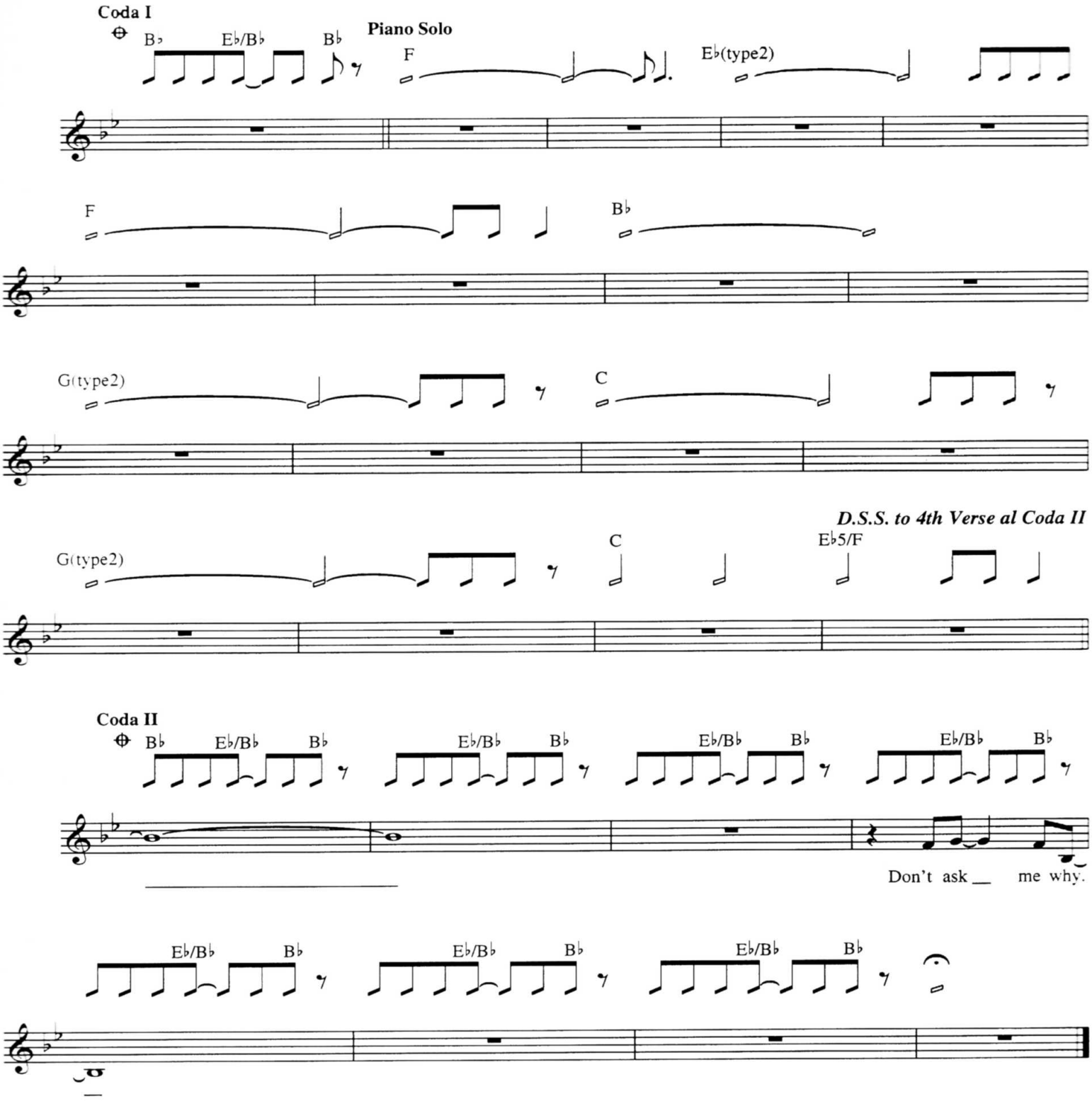

B♭ E♭/B♭ B♭ Cm7 B♭/D
blink. Oh, ev - 'ry dog
feet. Oh, all your choic -
B♭ Cm7 B♭/D C F/C C(type2)
must have it's ev - 'ry day.
- es made you change your mind.
F B♭ D7
Ev - 'ry drunk must have his drink. Don't wait
Now your cal - en - dar's com - plete.
Gm B♭7/F
for an - swers; just take your chan -
Em7b5 E♭5/F To Coda II ⊕ B♭ E♭/B♭ B♭
- ces; don't ask me why.
To Coda I ⊕
E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭
Mm,
(2nd time only)


Bridge
F
E♭
You can say the hu - man heart _ is on - ly make ___ be - lieve __
F
__ and I am on - ly fight - ing fire _____ with
B♭
B♭ sus4 B♭
G
fire. ___
But you are still a vic-
C(type2)
- tim of the ac - ci - dents____ you leave, ___ as
G7
sure as I'm a vic - tim of ____ de - si-
D.S. to 3rd Verse al Coda I
C
___ yi - yi - re.

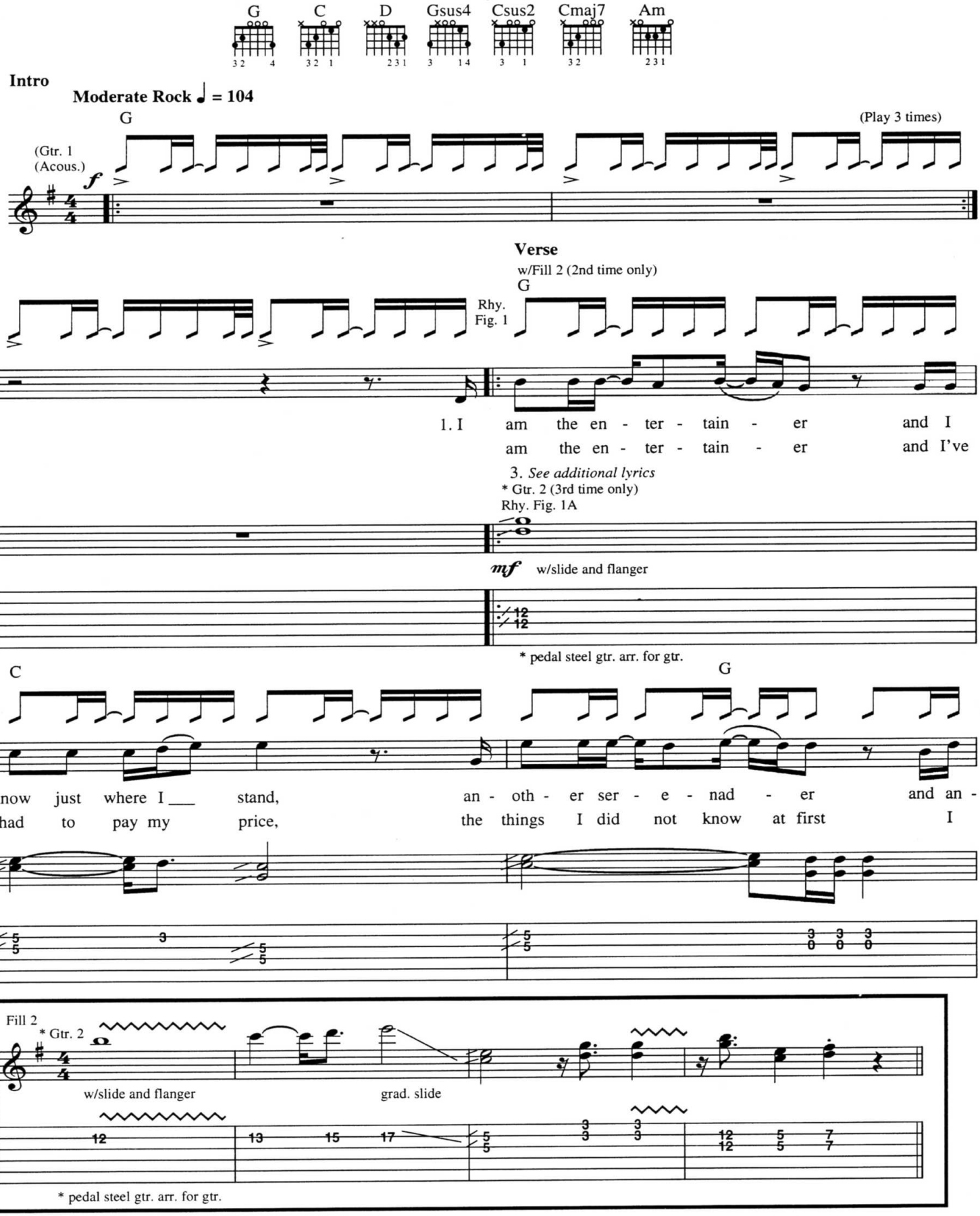


Verse 3 All the servants in your new hotel
throw their roses at your feet.
Oh, fool them all, but, baby I can tell
you're no stranger to the street.
Don't ask for favors. Don't talk to strangers.
Don't ask me why.

Verse 4 Yesterday you were an only child.
Now your ghosts have gone away.
You can kill them in the classic style.
Now you "parlez vous Français"
Don't look for answers. You took your chances.
Don't ask me why.

The Entertainer

Words and Music by Billy Joel



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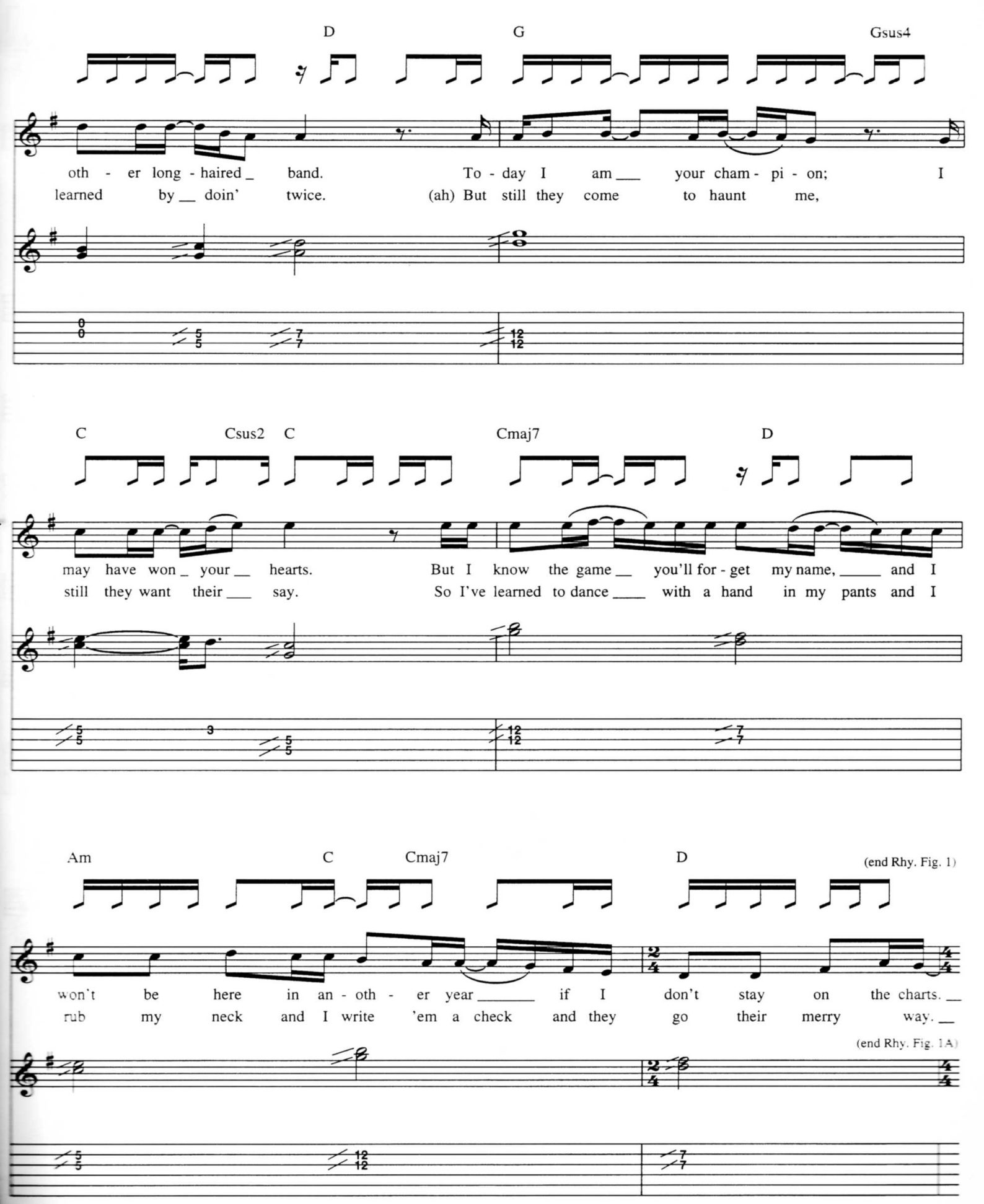
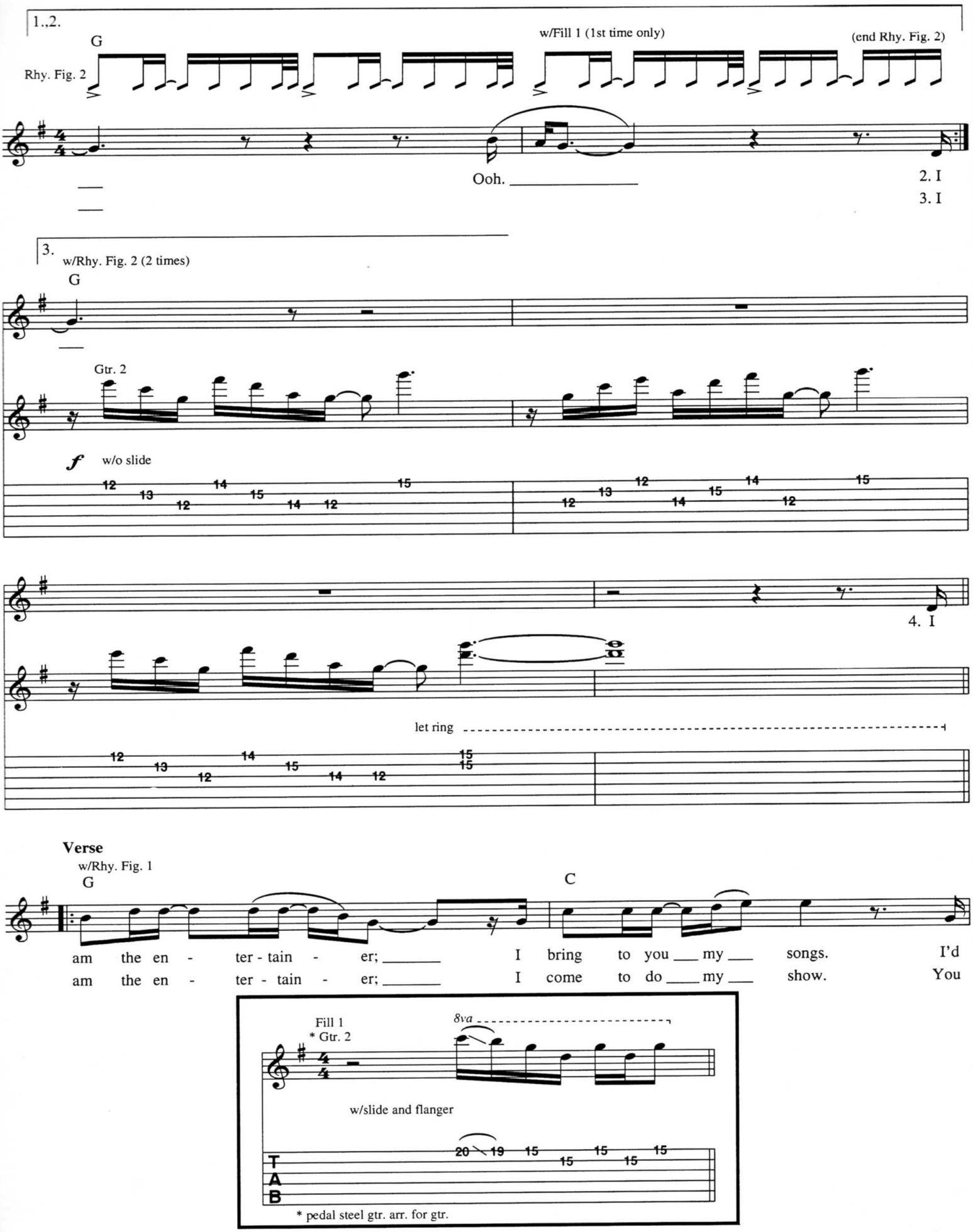
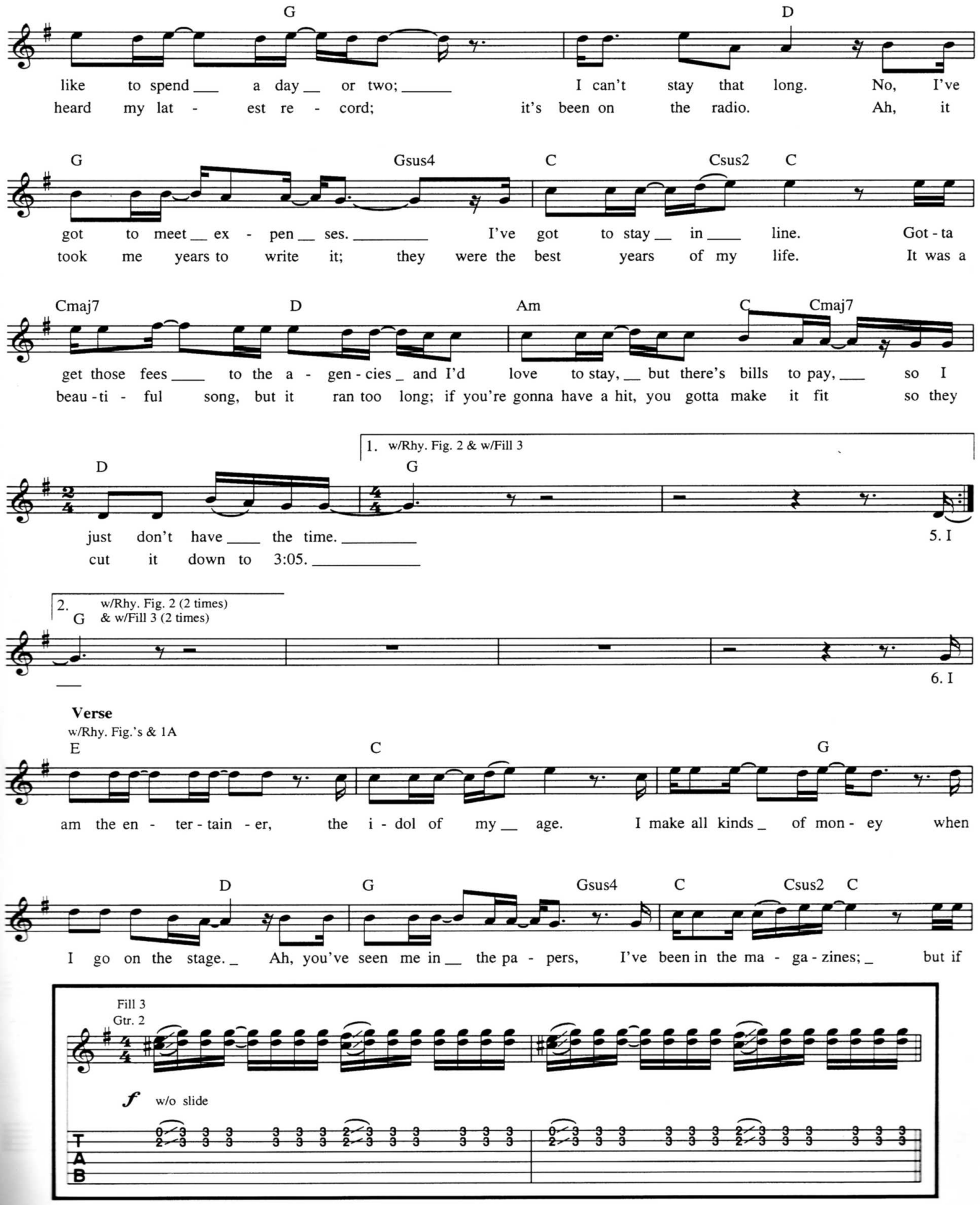
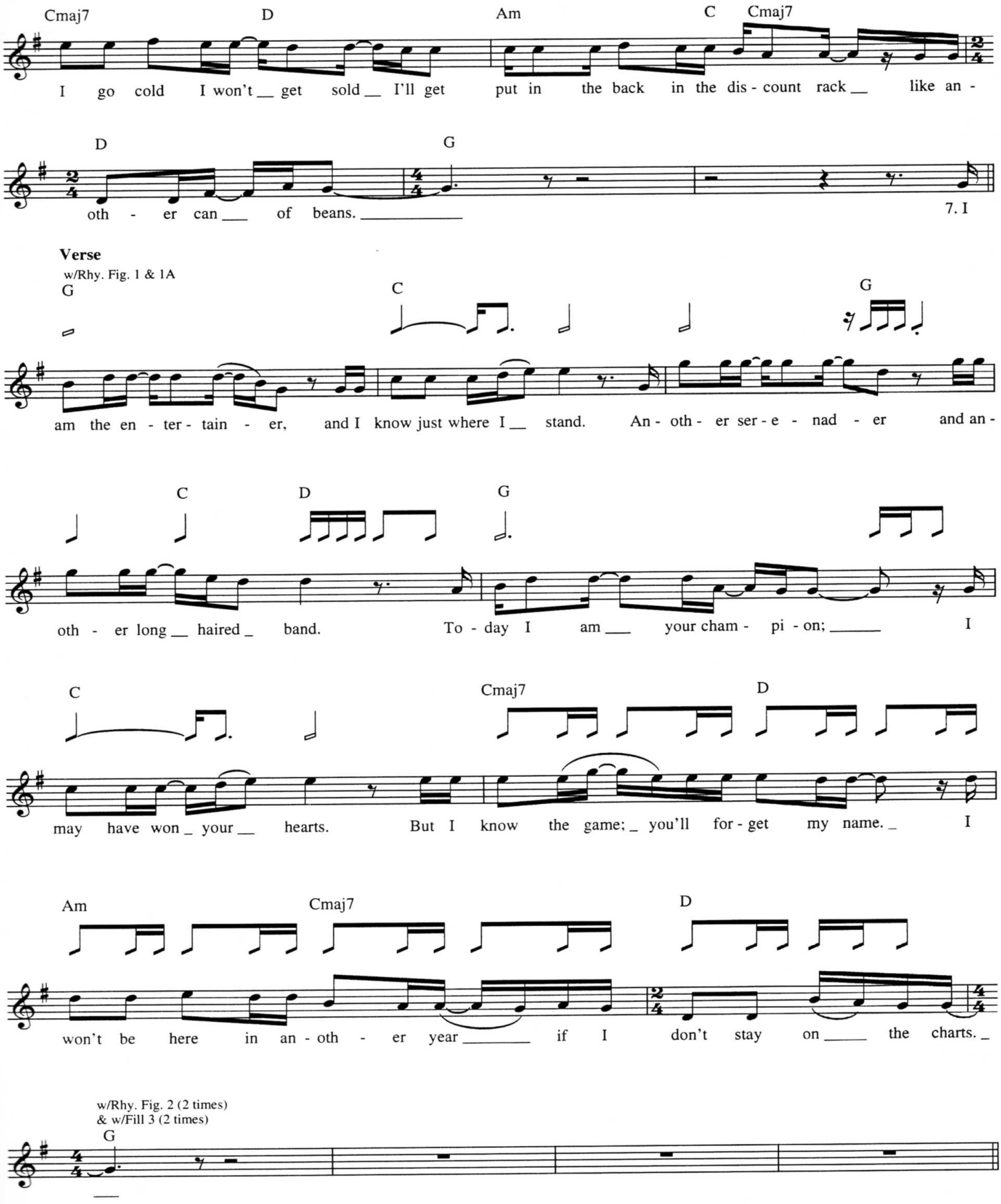
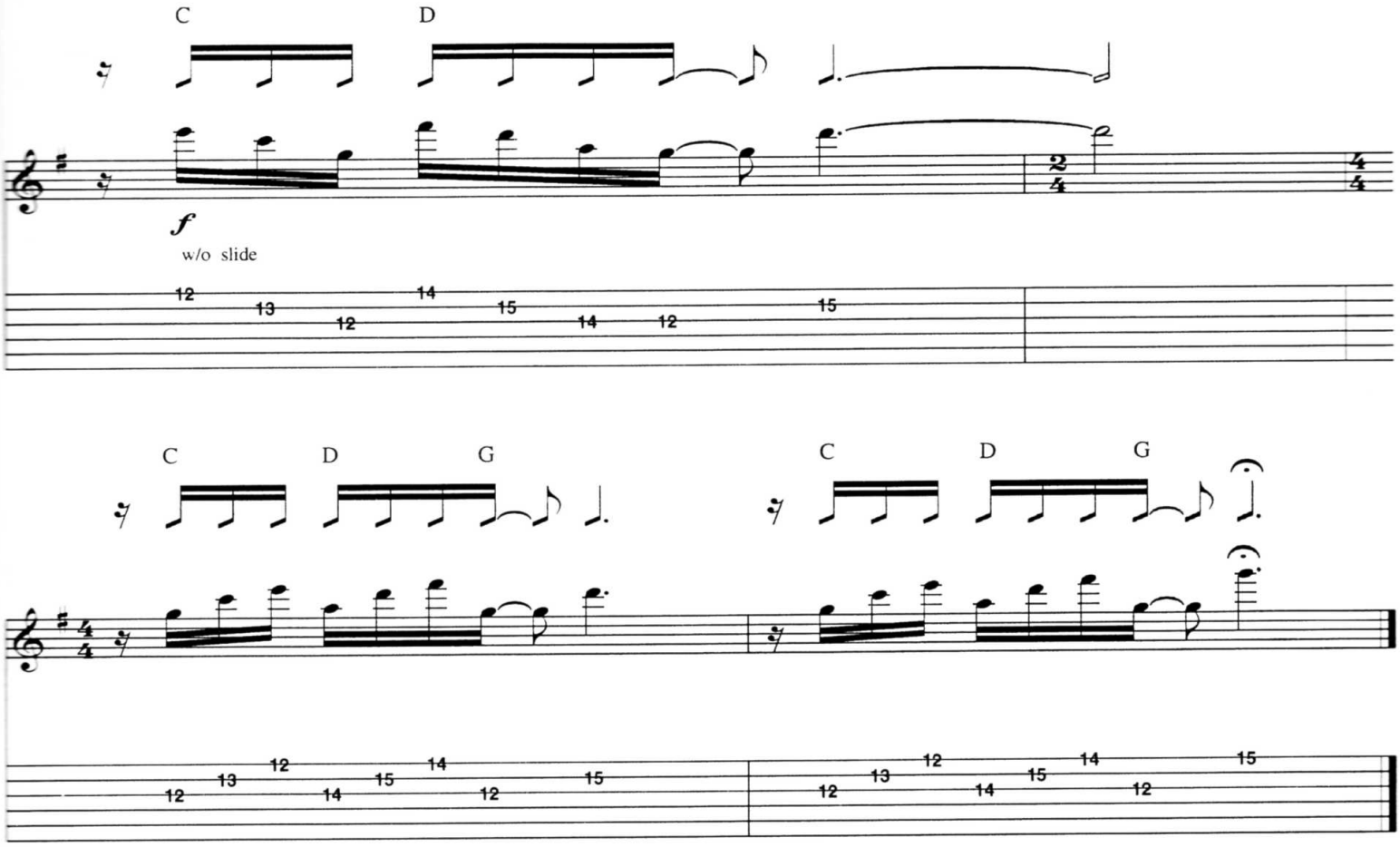

D
G
Gsus4
oth - er long - haired _ band.
To - day I am ___ your cham - pi - on; I
learned by __ doin' twice.
(ah) But still they come to haunt me,
C
Csus2
C
Cmaj7
D
may have won _ your __ hearts.
But I know the game __ you'll for - get my name, _____ and I
still they want their ___ say.
So I've learned to dance ____ with a hand in my pants and I
Am
C
Cmaj7
D
(end Rhy. Fig. 1)
won't be here in an - oth - er year _____ if I don't stay on the charts. __
rub my neck and I write 'em a check and they go their merry way. __
(end Rhy. Fig. 1A)


1.,2.
G
Rhy. Fig. 2
w/Fill 1 (1st time only)
(end Rhy. Fig. 2)
Ooh.
2. I
3. I
3.
w/Rhy. Fig. 2 (2 times)
G
Gtr. 2
f
w/o slide
4. I
let ring
Verse
w/Rhy. Fig. 1
G
C
am the en - ter - tain - er; I bring to you my songs. I'd
am the en - ter - tain - er; I come to do my show. You
Fill 1
* Gtr. 2
8va
w/slide and flanger
T
A
B
* pedal steel gtr. arr. for gtr.


G
D
like to spend a day or two; I can't stay that long. No, I've
heard my lat - est re - cord; it's been on the radio. Ah, it
G
Gsus4
C
Csus2
C
got to meet ex - pen ses. I've got to stay in line. Got - ta
took me years to write it; they were the best years of my life. It was a
Cmaj7
D
Am
C
Cmaj7
get those fees to the a - gen - cies and I'd love to stay, but there's bills to pay, so I
beau - ti - ful song, but it ran too long; if you're gonna have a hit, you gotta make it fit so they
1. w/Rhy. Fig. 2 & w/Fill 3
D
G
just don't have the time.
cut it down to 3:05.
5. I
2. w/Rhy. Fig. 2 (2 times) & w/Fill 3 (2 times)
G
6. I
Verse
w/Rhy. Fig.'s & 1A
E
C
G
am the en - ter - tain - er, the i - dol of my age. I make all kinds of mon - ey when
D
G
Gsus4
C
Csus2
C
I go on the stage. Ah, you've seen me in the pa - pers, I've been in the ma - ga - zines; but if
Fill 3
Gtr. 2
f w/o slide
T
A
B


Cmaj7 D Am C Cmaj7
I go cold I won't __ get sold __ I'll get put in the back in the dis - count rack __ like an -
D G
oth - er can ___ of beans. _____
7. I
Verse
w/Rhy. Fig. 1 & 1A
G C G
am the en - ter - tain - er, and I know just where I __ stand. An - oth - er ser - e - nad - er and an -
C D G
oth - er long __ haired _ band. To - day I am ___ your cham - pi - on; _____ I
C Cmaj7 D
may have won _ your __ hearts. But I know the game; _ you'll for - get my name. _ I
Am Cmaj7 D
won't be here in an - oth - er year _____ if I don't stay on _____ the charts. _
w/Rhy. Fig. 2 (2 times)
& w/Fill 3 (2 times)
G

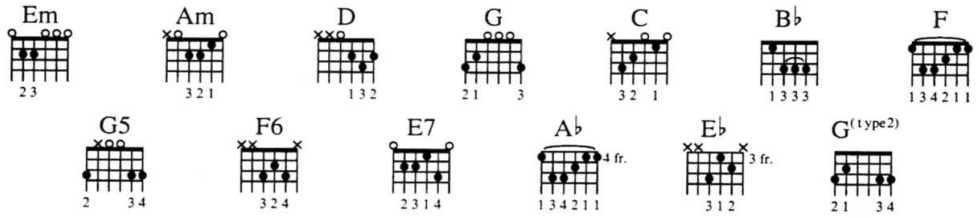


Verse 3

I am the entertainer; been all around the world.
I played all kinds of palaces and laid all kinds of girls.
I can't remember faces. I don't remember names.
Ah, but what the hell, you know, it's just as well, 'cause
after a while and a thousand miles, it all becomes the same.

It's Still Rock And Roll To Me

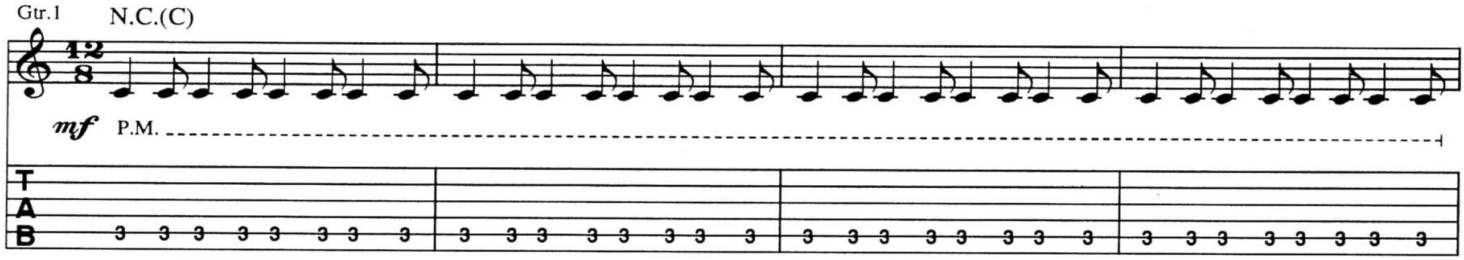
Words and Music by Billy Joel



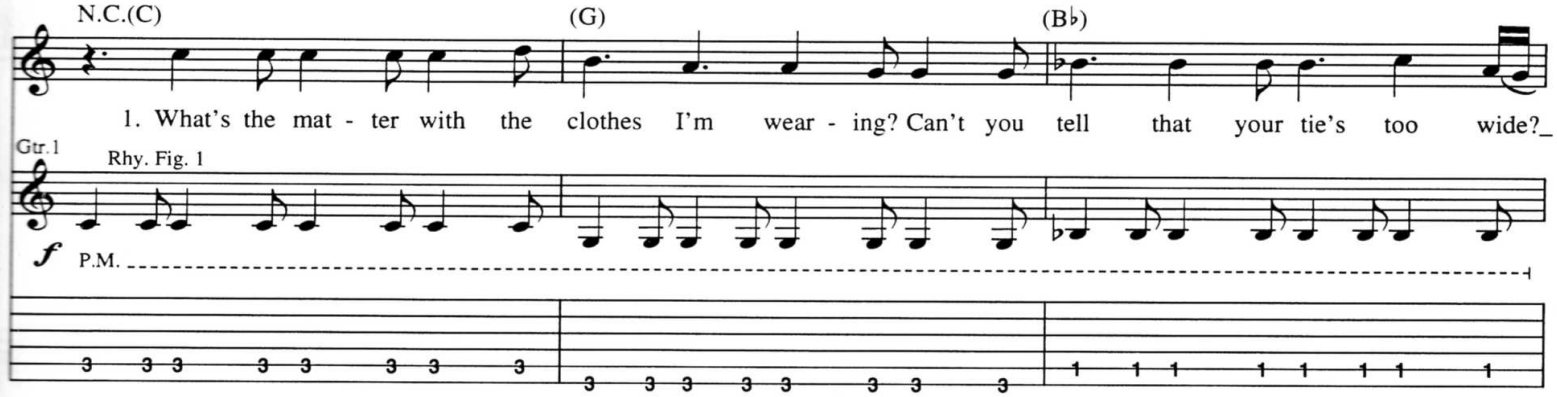
Intro

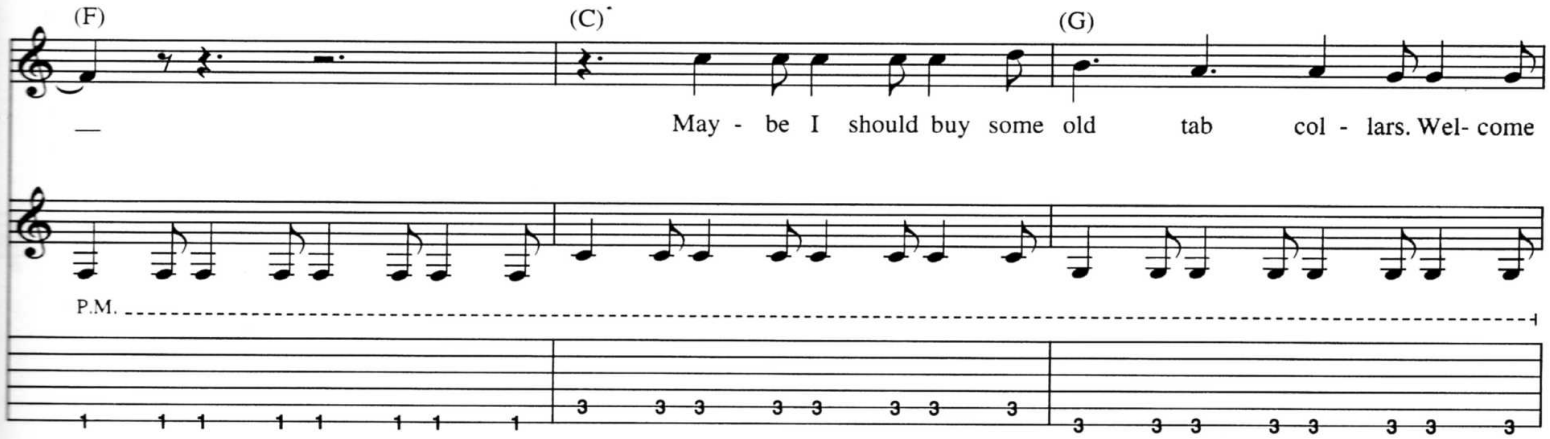
Moderately Fast ♩=144

Shuffle Feel (♫ = ♩ ♪)



Verse





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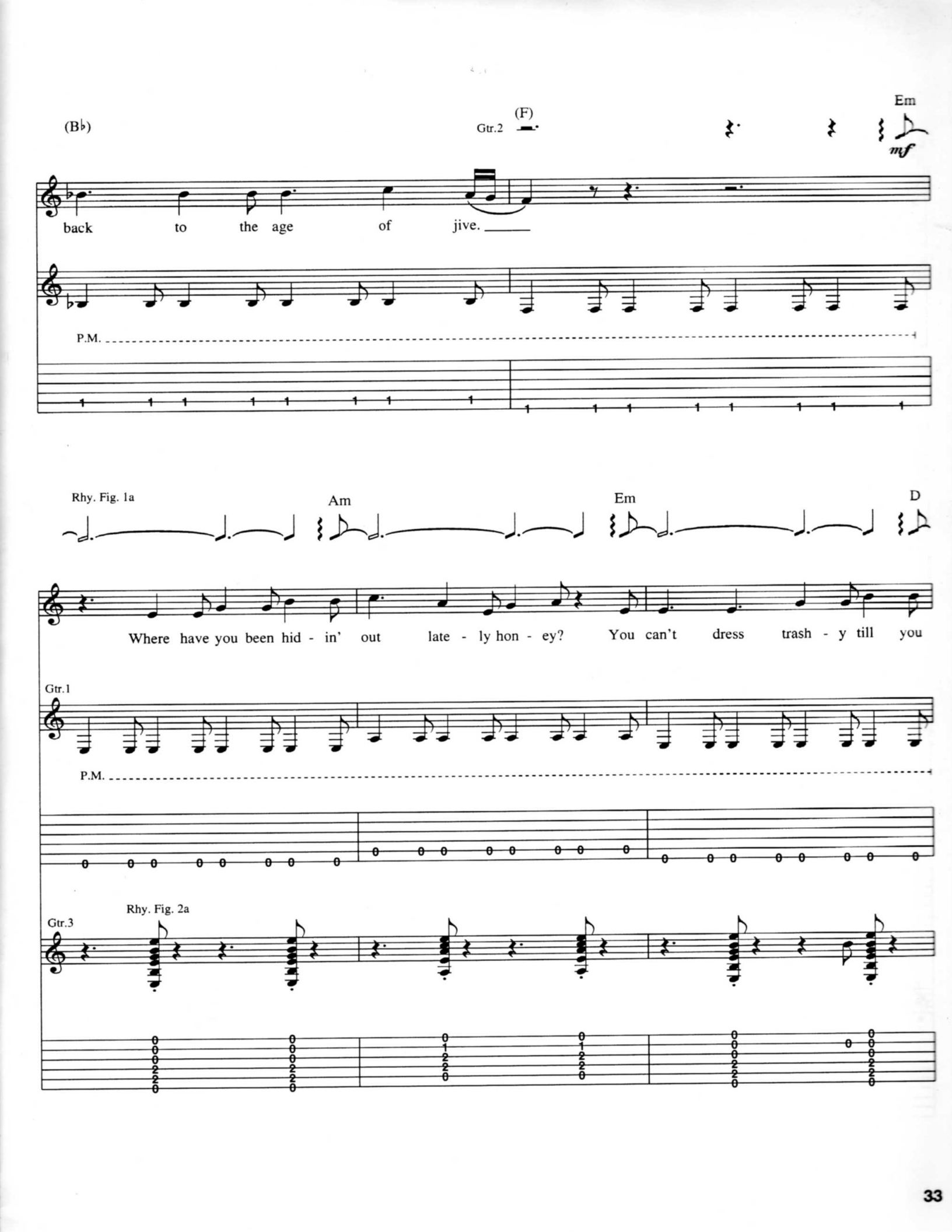
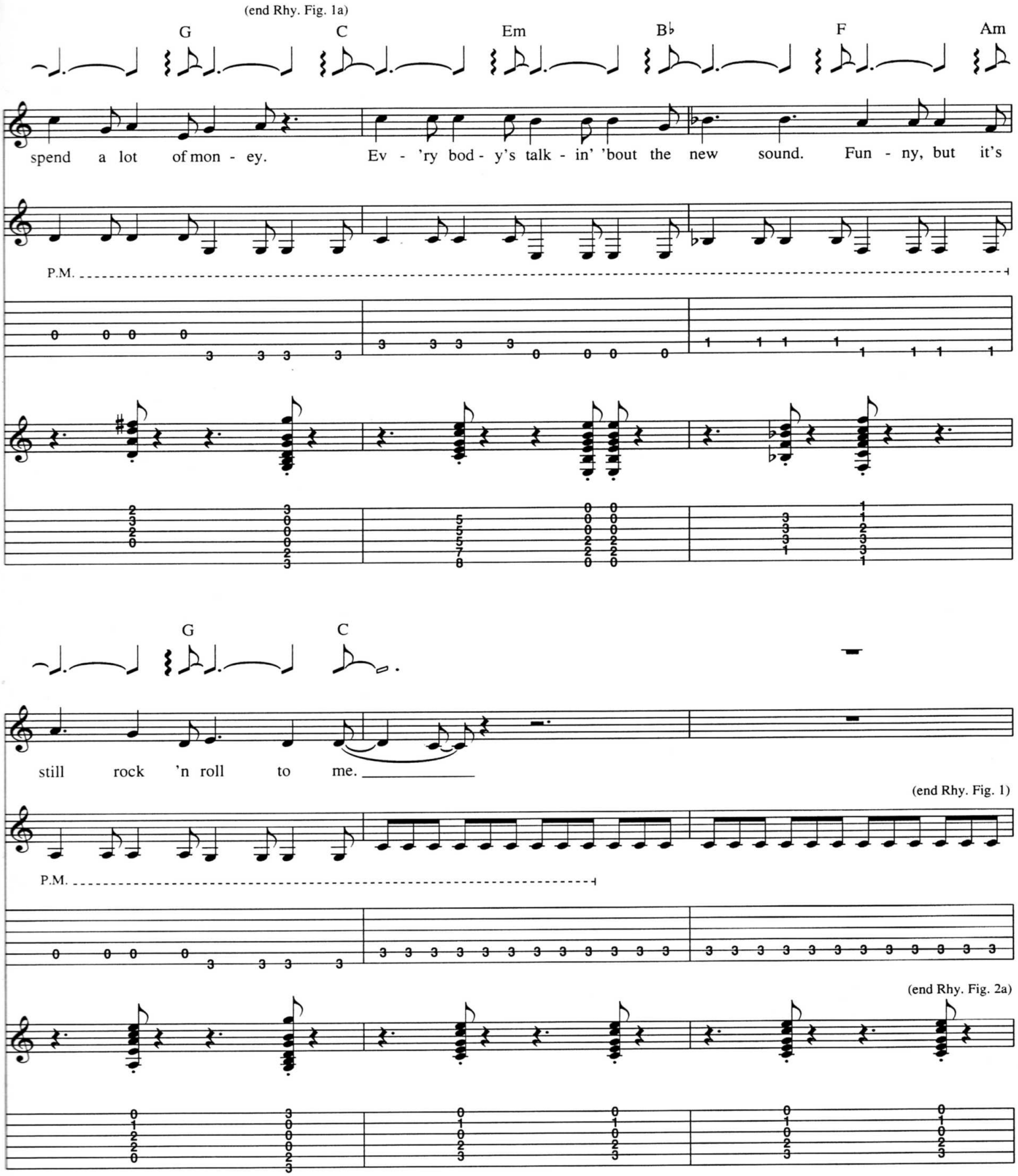

(B♭)
Gtr.2
(F)
Em
mf
back to the age of jive.
P.M.
Rhy. Fig. 1a
Am
Em
D
Where have you been hid - in' out late - ly hon - ey? You can't dress trash - y till you
Gtr.1
P.M.
Gtr.3
Rhy. Fig. 2a


(end Rhy. Fig. 1a)
G C Em B♭ F Am
spend a lot of mon - ey. Ev - 'ry bod - y's talk - in' 'bout the new sound. Fun - ny, but it's
P.M.
G C
still rock 'n roll to me.
(end Rhy. Fig. 1)
P.M.
(end Rhy. Fig. 2a)

Verse

w/Rhy. Fig. 1

Gtr.3 — C G B♭ — P.M.

2. What's the mat - ter with the car I'm driv - ing? Can't you tell that it's out of style?
3. How a - bout a pair of pink side - wind - ers and a bright or - ange pair of pants?

F C G — Rhy. Fig. 3 — P.M.

Should I get a set of white - wall tires? Are you
Well you could real - ly be a Beau Brum - mel ba - by, if you

B♭ F — w/Rhy. Fill 1 — (end Rhy. Fig. 3) — P.M.

w/Rhy. Figs. 1a & 2a

Em Am

gon - na cruise the Mir - a - cle Mile?
just give it half a chance.

Now - a - days you can't be
Don't waste your mon - ey on a

Substitute w/Rhy. Fill 2 (Gtr.2)

Em D G C

too sen - ti - ment - al. Your best bet's a true ba - by blue Con - ti - nen - tal.
new set of speak - ers. You get more mile - age from a cheap pair of sneak - ers.

Em B♭ F Am G C

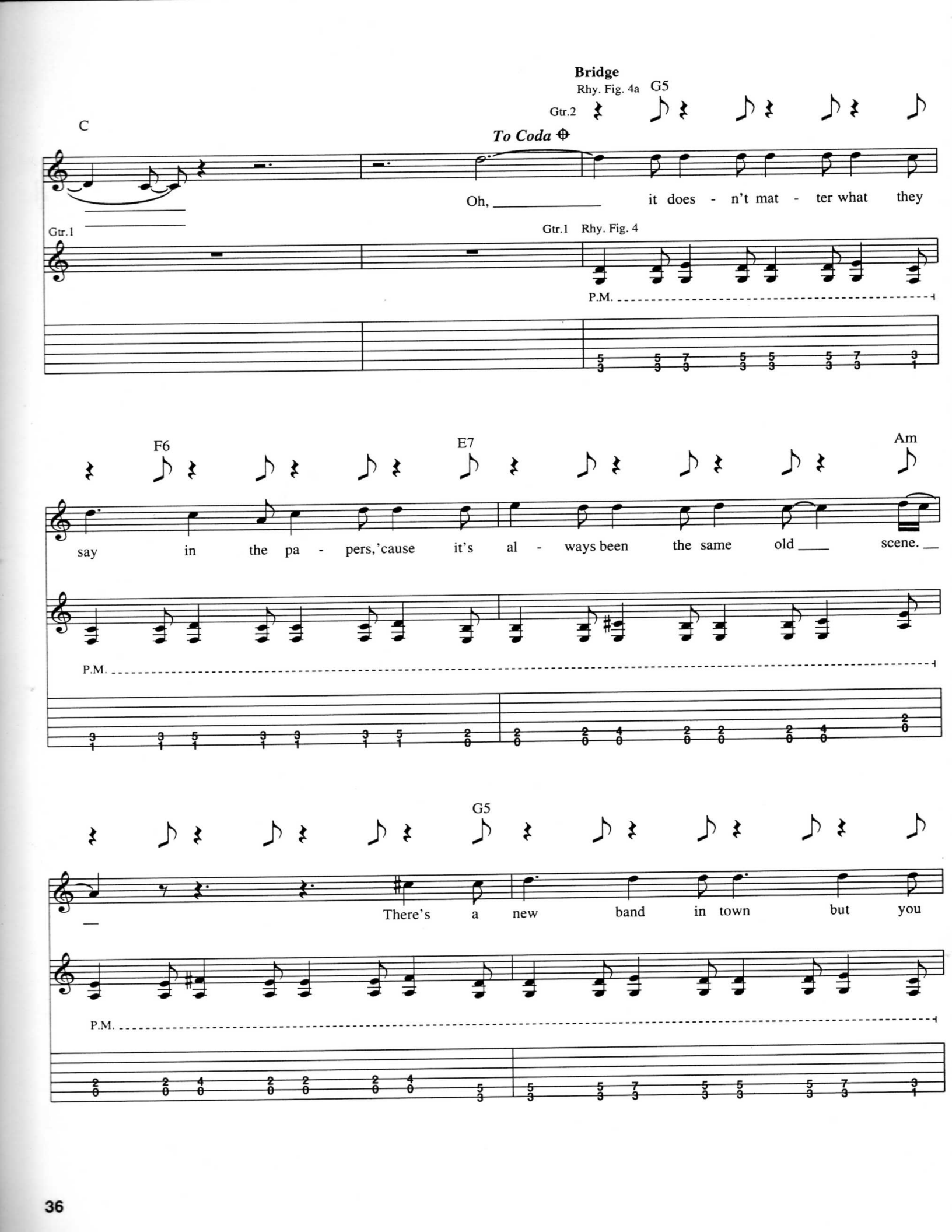
Hot funk, cool punk, e - ven if it's old junk, it's still rock and roll to me.
Next phase, new wave, dance craze; an - y - ways it's still rock and roll to me.

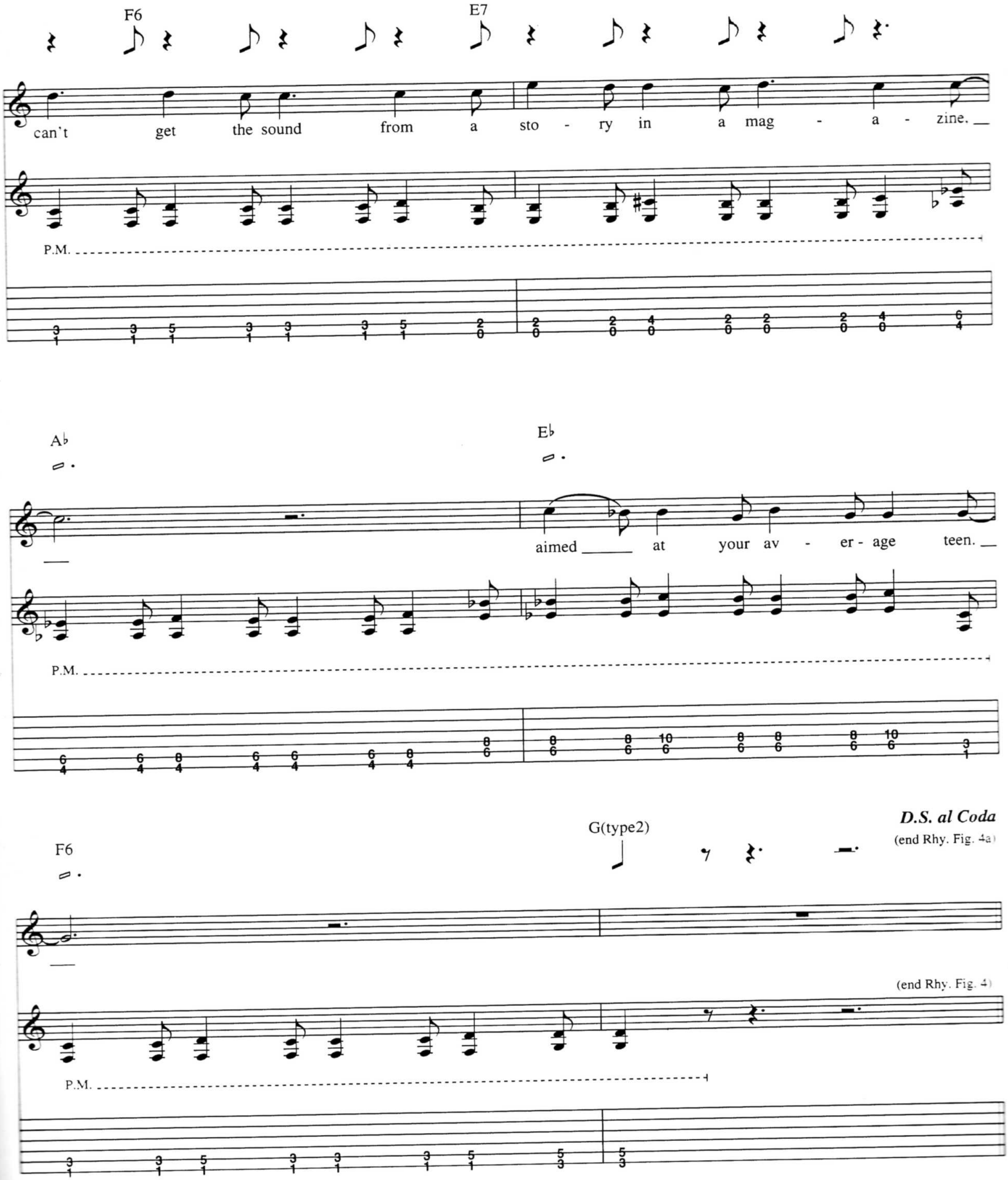
Rhy. Fill 1
Gtr.2

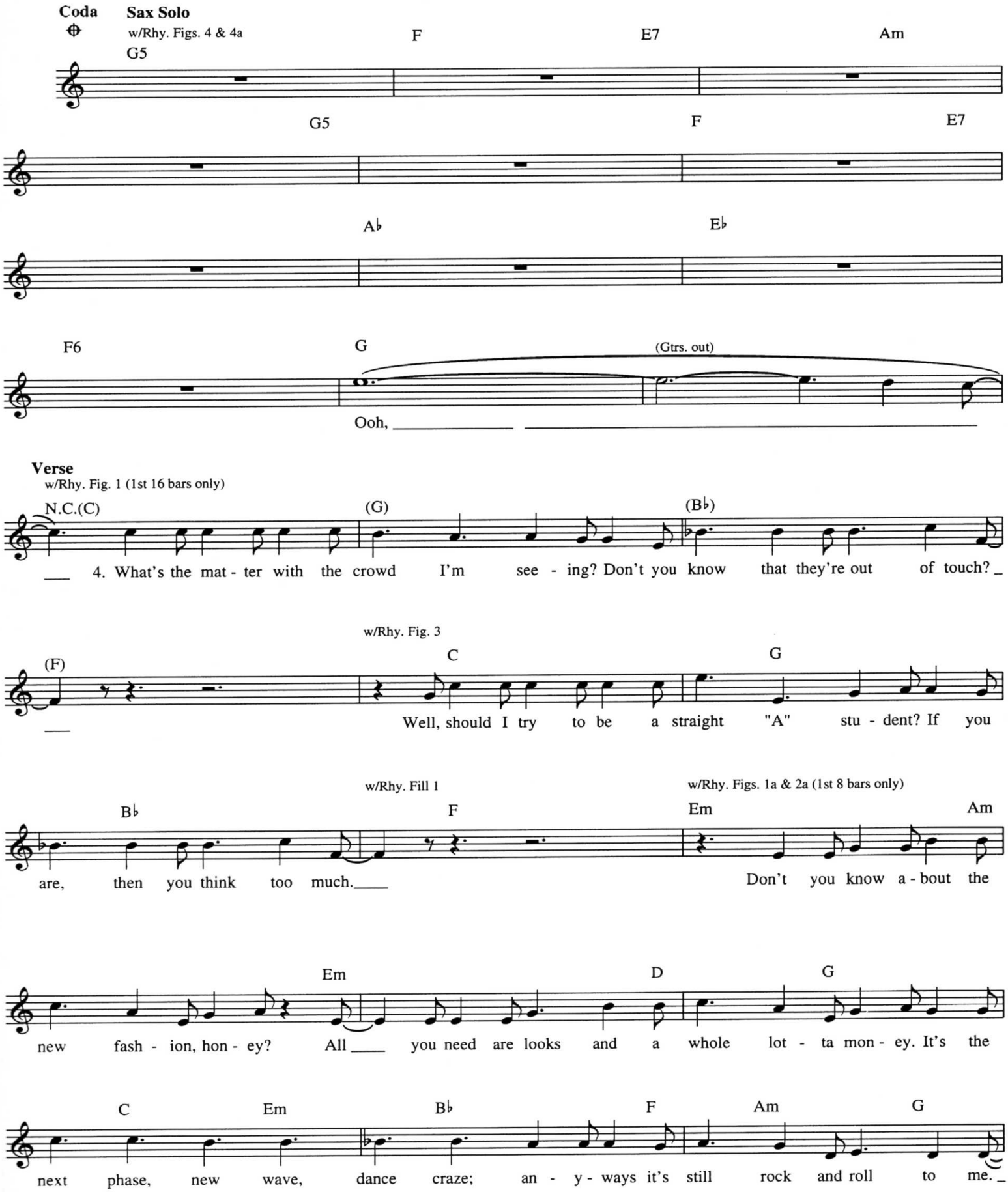
T 0 0 0 2 2 0
A
B

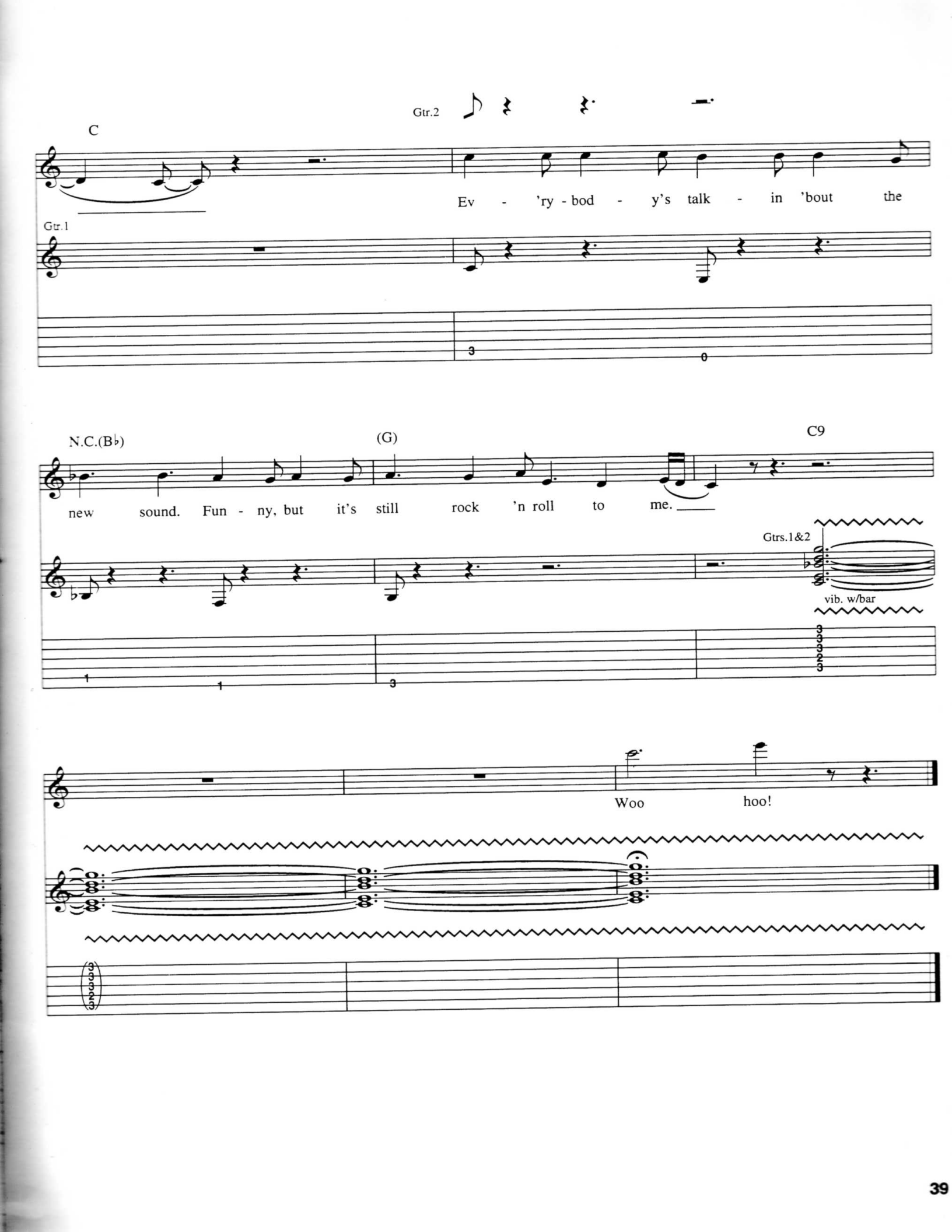
Rhy. Fill 2
Gtr.2

T (2 3 2 0) 3 0 0 0 2 3
A
B


Bridge
Rhy. Fig. 4a
G5
Gtr.2
C
To Coda
Oh, it does - n't mat - ter what they
Gtr.1
Gtr.1 Rhy. Fig. 4
P.M.
F6
E7
Am
say in the pa - pers, 'cause it's al - ways been the same old scene.
P.M.
G5
There's a new band in town but you
P.M.

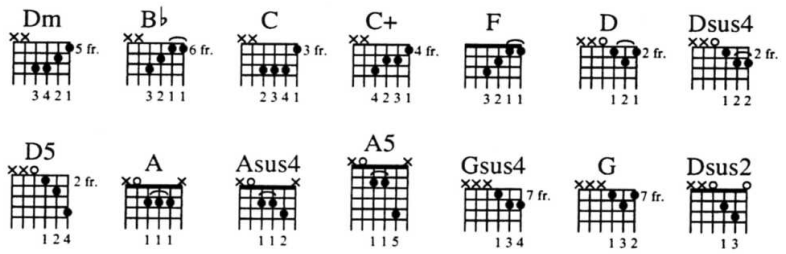

F6
E7
can't get the sound from a sto - ry in a mag - a - zine.
P.M.
A♭
E♭
aimed at your av - er - age teen.
P.M.
D.S. al Coda
(end Rhy. Fig. 4a)
F6
G(type2)
(end Rhy. Fig. 4)
P.M.


Coda
Sax Solo
w/Rhy. Figs. 4 & 4a
G5
F
E7
Am
G5
F
E7
A♭
E♭
F6
G
(Gtrs. out)
Ooh,
Verse
w/Rhy. Fig. 1 (1st 16 bars only)
N.C.(C)
(G)
(B♭)
4. What's the mat - ter with the crowd I'm see - ing? Don't you know that they're out of touch?
w/Rhy. Fig. 3
(F)
C
G
Well, should I try to be a straight "A" stu - dent? If you
w/Rhy. Fill 1
w/Rhy. Figs. 1a & 2a (1st 8 bars only)
B♭
F
Em
Am
are, then you think too much.
Don't you know a - bout the
Em
D
G
new fash - ion, hon - ey? All you need are looks and a whole lot - ta mon - ey. It's the
C
Em
B♭
F
Am
G
next phase, new wave, dance craze; an - y - ways it's still rock and roll to me.


Gtr.2
C
Ev - 'ry - bod - y's talk - in 'bout the
Gtr.1
N.C.(B♭)
(G)
C9
new sound. Fun - ny, but it's still rock 'n roll to me.
Gtrs.1&2
vib. w/bar
Woo hoo!

Movin' Out (Anthony's Song)

Words and Music by Billy Joel



Intro

Moderately slow ♩ = 67

Rhy. Fig. 1
Gtr. 2

Dm B♭ C C+ F

Ooh, _

Gtr. 1 Riff A

f

T
A
B

5 5 5 4 3 5 3 0 1 3 5 3

Dm B♭ C C+ F (end Rhy. Fig. 1)

_____ oh, _____ mmm. _____

(end Riff A)

T
A
B

5 5 5 4 3 3 5 4 3 0 1 1 5 3

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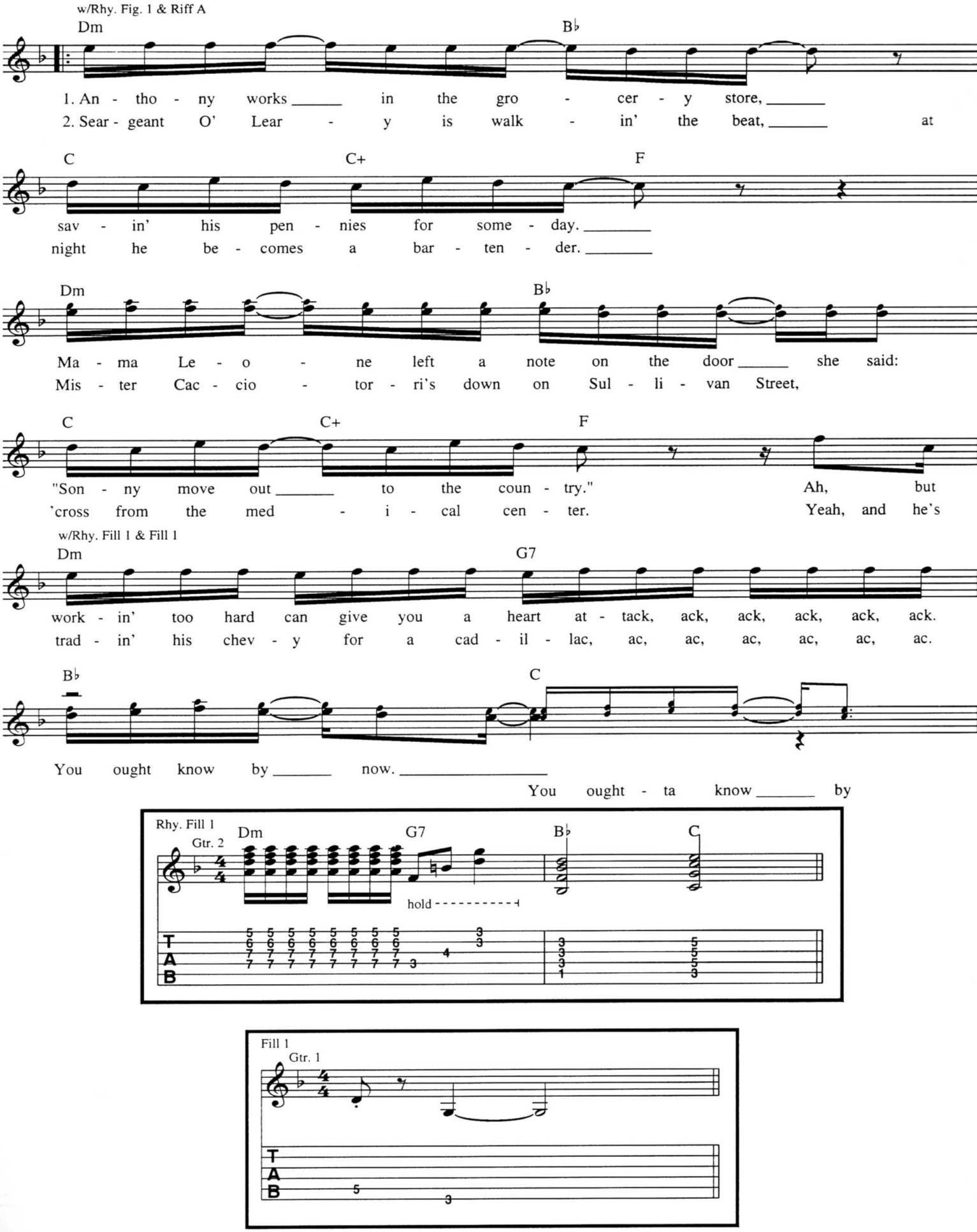
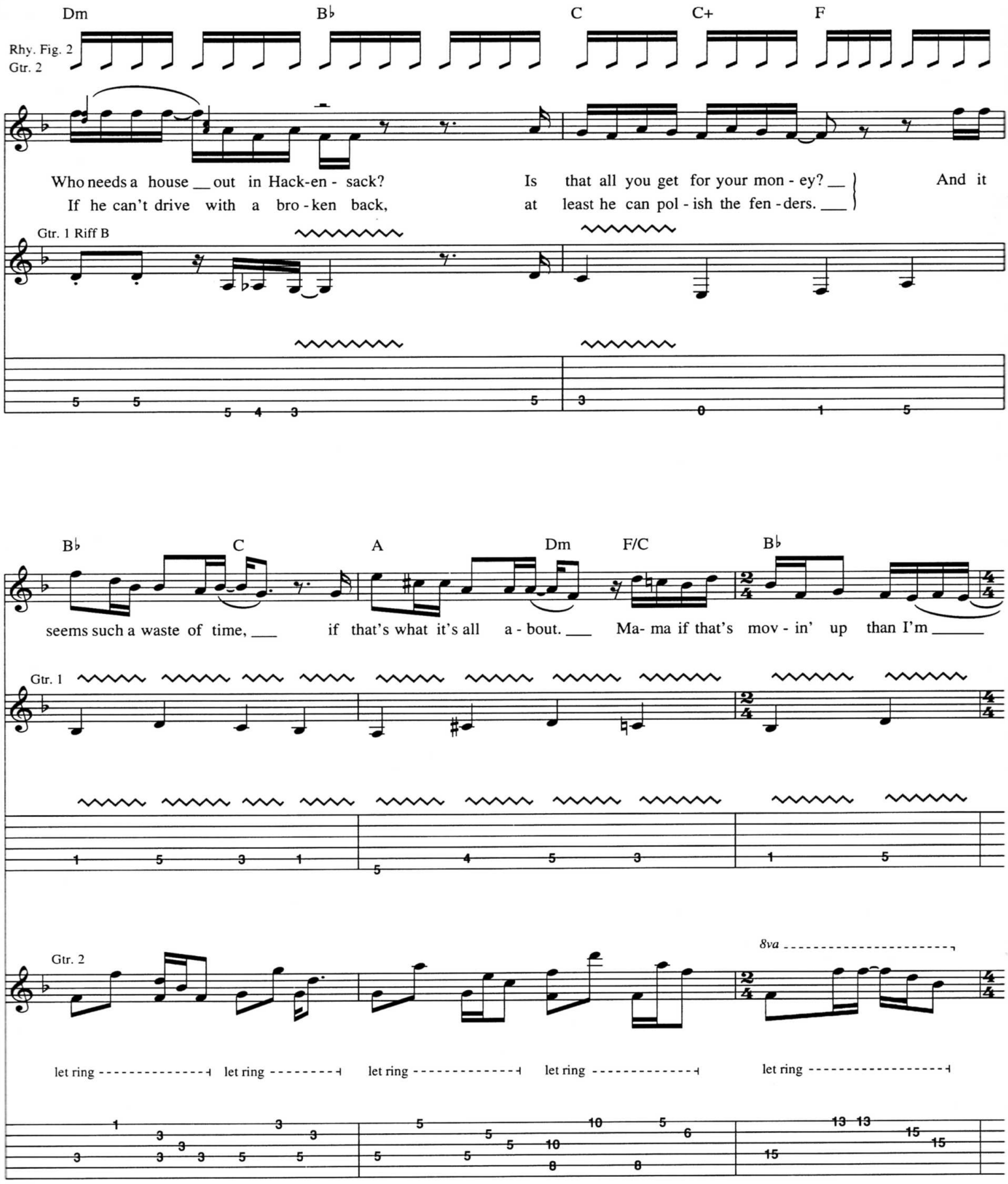
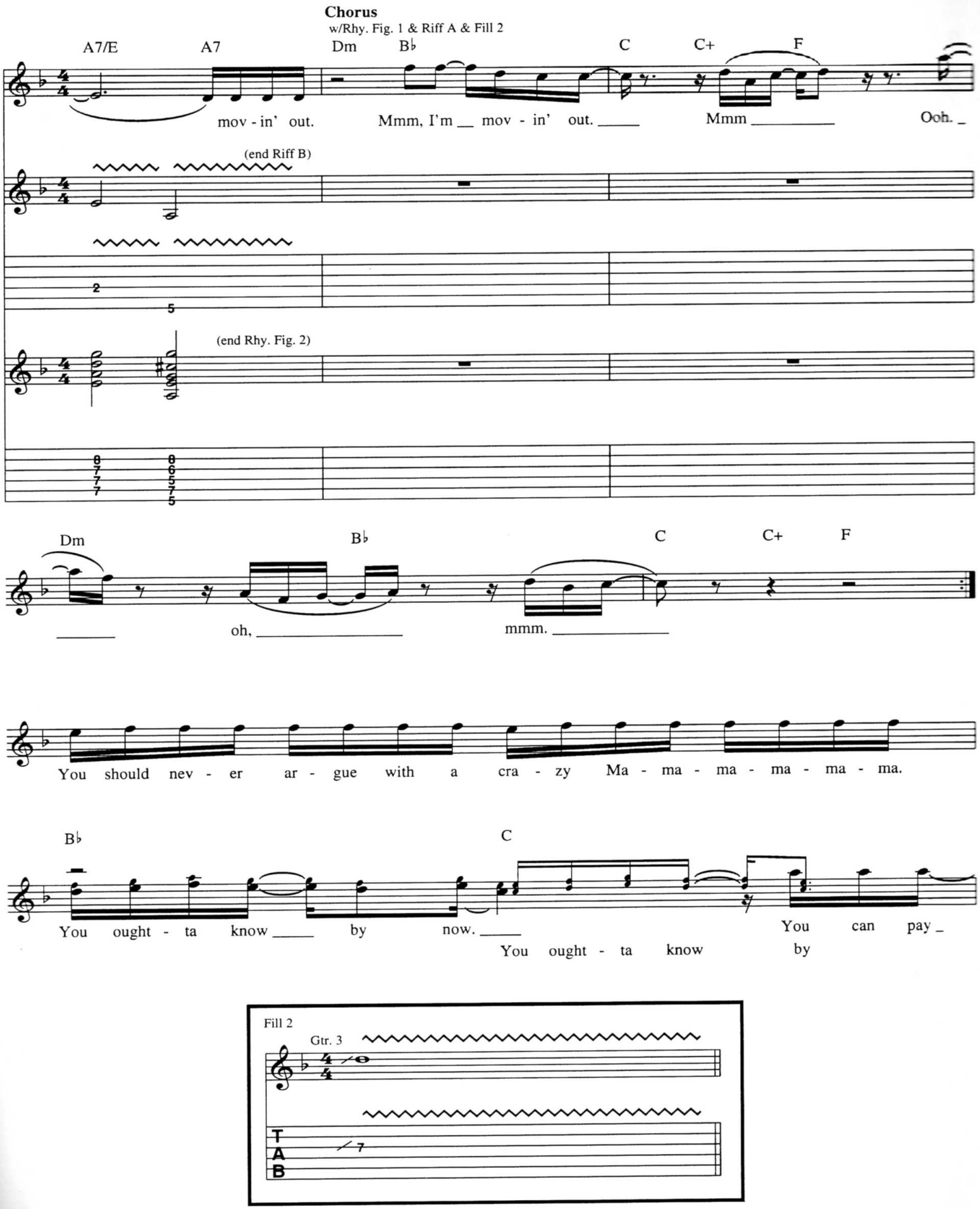
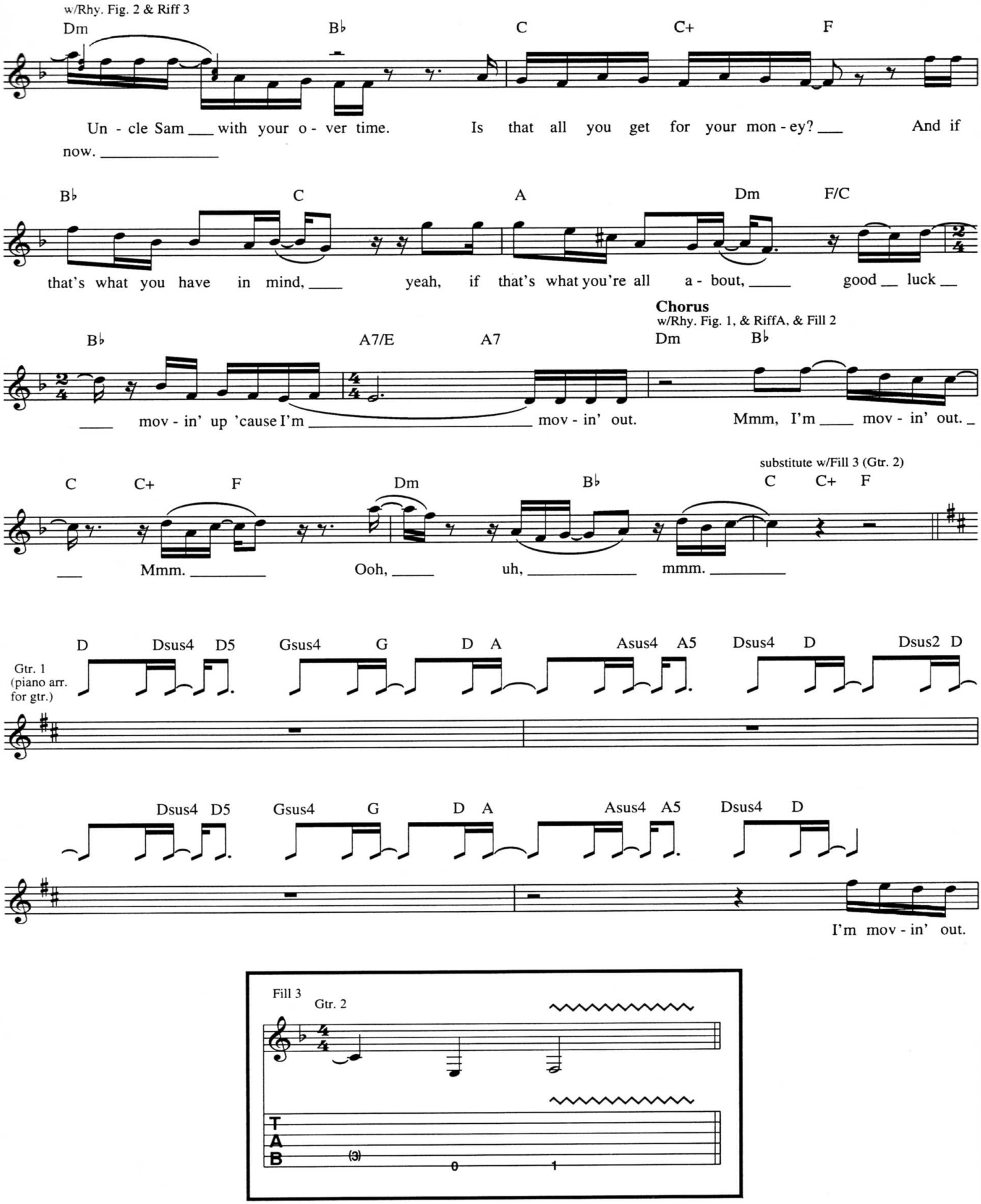
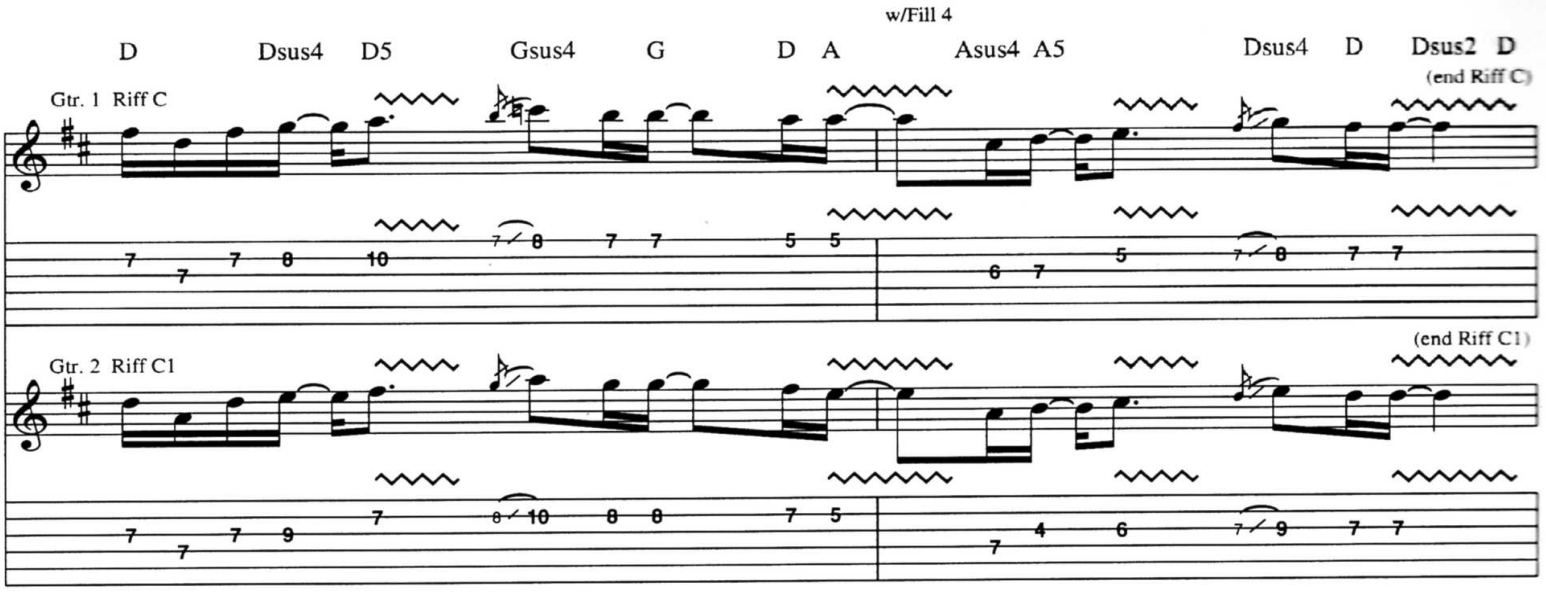
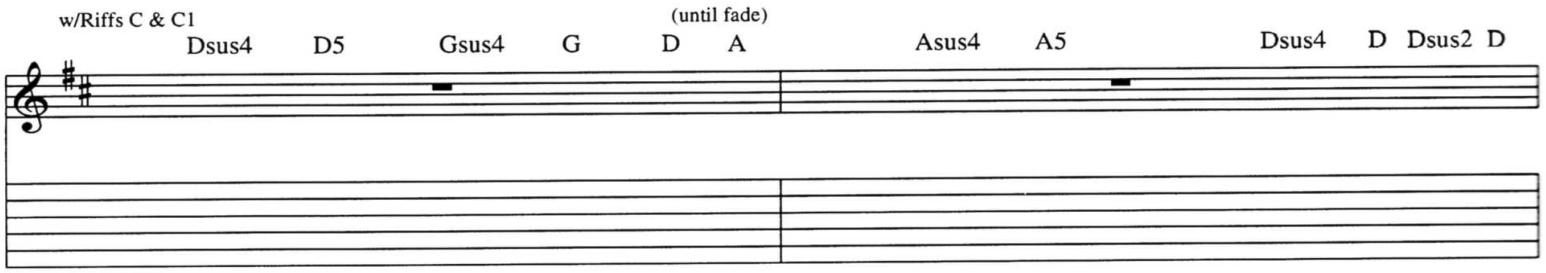

w/Rhy. Fig. 1 & Riff A
Dm
B♭
1. An - tho - ny works _____ in the gro - cer - y store, _____
2. Sear - geant O' Lear - y is walk - in' the beat, _____ at
C
C+
F
sav - in' his pen - nies for some - day. _____
night he be - comes a bar - ten - der. _____
Dm
B♭
Ma - ma Le - o - ne left a note on the door _____ she said:
Mis - ter Cac - cio - tor - ri's down on Sul - li - van Street,
C
C+
F
"Son - ny move out _____ to the coun - try." Ah, but
'cross from the med - i - cal cen - ter. Yeah, and he's
w/Rhy. Fill 1 & Fill 1
Dm
G7
work - in' too hard can give you a heart at - tack, ack, ack, ack, ack, ack.
trad - in' his chev - y for a cad - il - lac, ac, ac, ac, ac, ac, ac.
B♭
C
You ought know by _____ now. _____
You ought - ta know _____ by
Rhy. Fill 1
Gtr. 2
Dm
G7
B♭
C
hold
T
A
B
Fill 1
Gtr. 1
T
A
B

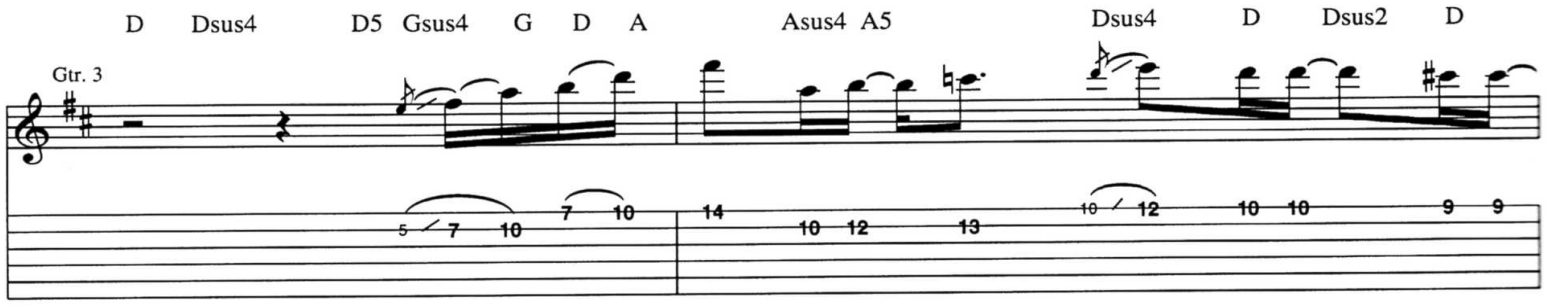

Dm
B♭
C
C+
F
Rhy. Fig. 2
Gtr. 2
Who needs a house __ out in Hack-en - sack?
Is that all you get for your mon - ey? __
And it
If he can't drive with a bro - ken back,
at least he can pol - ish the fen - ders. ___
Gtr. 1 Riff B
B♭
C
A
Dm
F/C
B♭
seems such a waste of time, ___
if that's what it's all a - bout. ___
Ma- ma if that's mov - in' up than I'm _____
Gtr. 1
Gtr. 2
8va
let ring
let ring
let ring
let ring
let ring

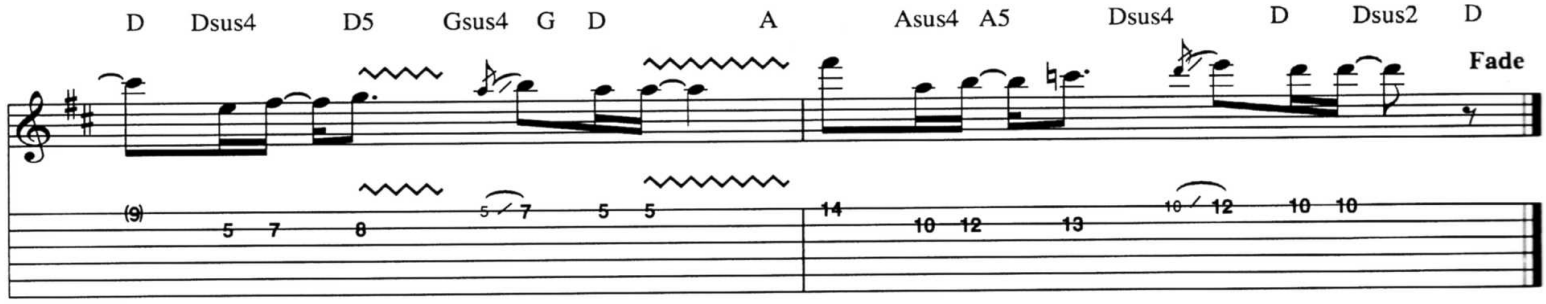

Chorus
w/Rhy. Fig. 1 & Riff A & Fill 2
A7/E
A7
Dm
B♭
C
C+
F
mov - in' out.
Mmm, I'm __ mov - in' out. ____
Mmm _____
Ooh. _
(end Riff B)
(end Rhy. Fig. 2)
Dm
B♭
C
C+
F
_____
oh, _____
mmm. _____
You should nev - er ar - gue with a cra - zy Ma - ma - ma - ma - ma - ma.
B♭
C
You ought - ta know ____ by now. ____
You can pay _
You ought - ta know by
Fill 2
Gtr. 3
T
A
B

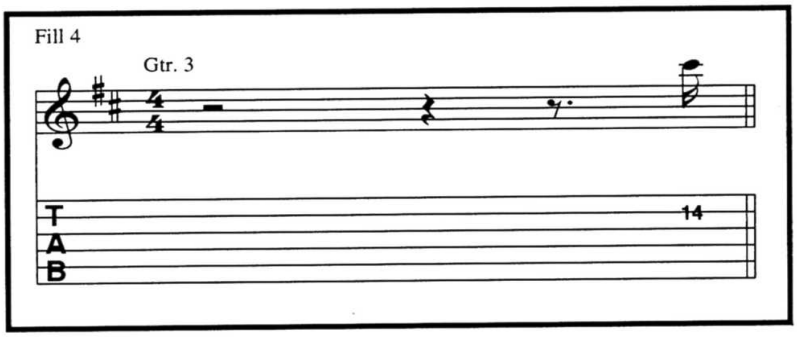

w/Rhy. Fig. 2 & Riff 3
Dm B♭ C C+ F
Un - cle Sam ___ with your o - ver time. Is that all you get for your mon - ey? ___ And if now. _____
B♭ C A Dm F/C
that's what you have in mind, ____ yeah, if that's what you're all a - bout, _____ good __ luck __
Chorus
w/Rhy. Fig. 1, & RiffA, & Fill 2
B♭ A7/E A7 Dm B♭
___ mov - in' up 'cause I'm _____ mov - in' out. Mmm, I'm ____ mov - in' out. _
substitute w/Fill 3 (Gtr. 2)
C C+ F Dm B♭ C C+ F
___ Mmm. _____ Ooh, _____ uh, _____ mmm. _____
Gtr. 1 (piano arr. for gtr.)
D Dsus4 D5 Gsus4 G D A Asus4 A5 Dsus4 D Dsus2 D
Dsus4 D5 Gsus4 G D A Asus4 A5 Dsus4 D
I'm mov - in' out.
Fill 3
Gtr. 2
T A B
(3) 0 1


w/Fill 4
D Dsus4 D5 Gsus4 G D A Asus4 A5 Dsus4 D Dsus2 D
(end Riff C)
Gtr. 1 Riff C
Gtr. 2 Riff C1
(end Riff C1)


w/Riffs C & C1
(until fade)
Dsus4 D5 Gsus4 G D A Asus4 A5 Dsus4 D Dsus2 D

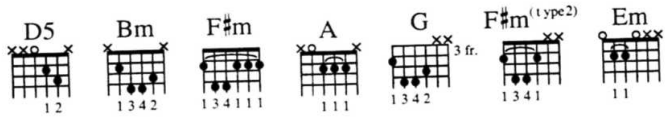

D Dsus4 D5 Gsus4 G D A Asus4 A5 Dsus4 D Dsus2 D
Gtr. 3


D Dsus4 D5 Gsus4 G D A Asus4 A5 Dsus4 D Dsus2 D
Fade


Fill 4
Gtr. 3
T
A
B

A Matter Of Trust

Words and Music by Billy Joel



Intro

Moderate Rock ♩ = 108

N.C.

One, two, one, two three ____ four.

Rhy. Fig. 1 Gtr. 1

Gtr. 2

D5 Bm D5 Bm

f

1/4

Verse

(end Rhy. Fig. 1)

Rhy. Fig. 2 Gtr. 1

D5

w/Fill 1 (1st time)
w/Fill 2 (2nd time)

Bm D5

1. Some love is just a lie of the heart, ___

2. Now I know you're an e - mo - tion - al girl, ___

Rhy. Fig. 2A Gtr. 3

Both notes vib.

mf

P.M.

Fill 1 Gtr. 2

Fill 2 Gtr. 2

Both notes vib.

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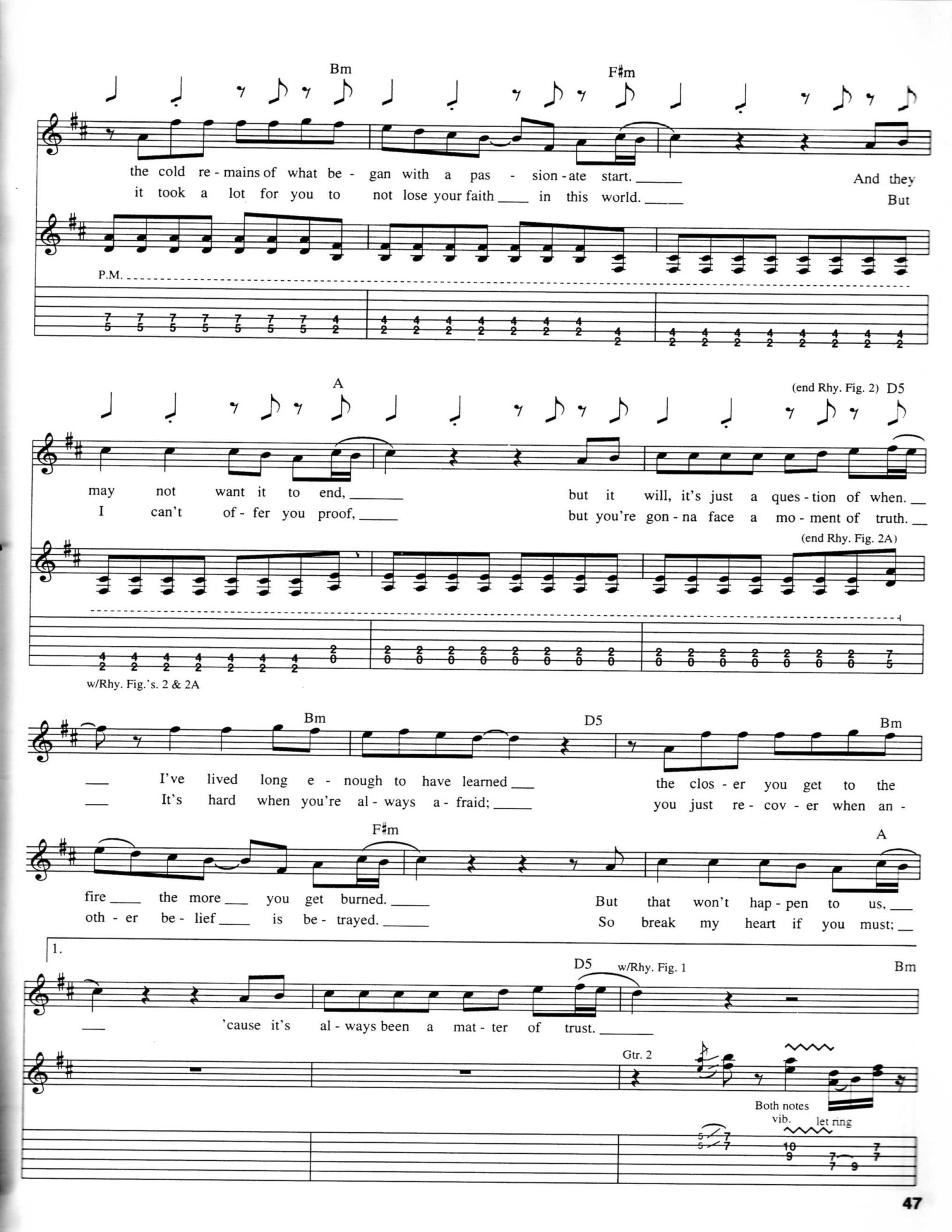
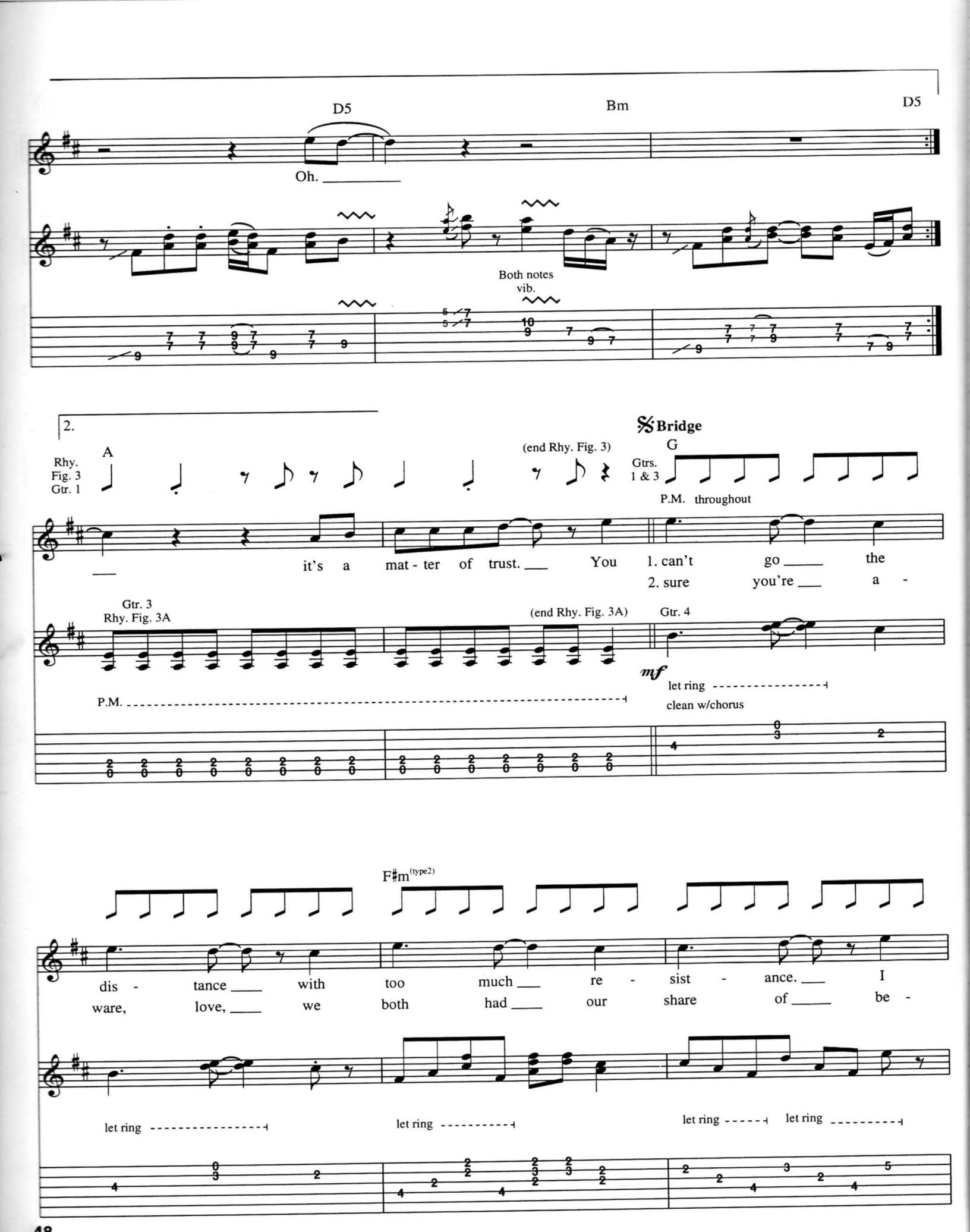
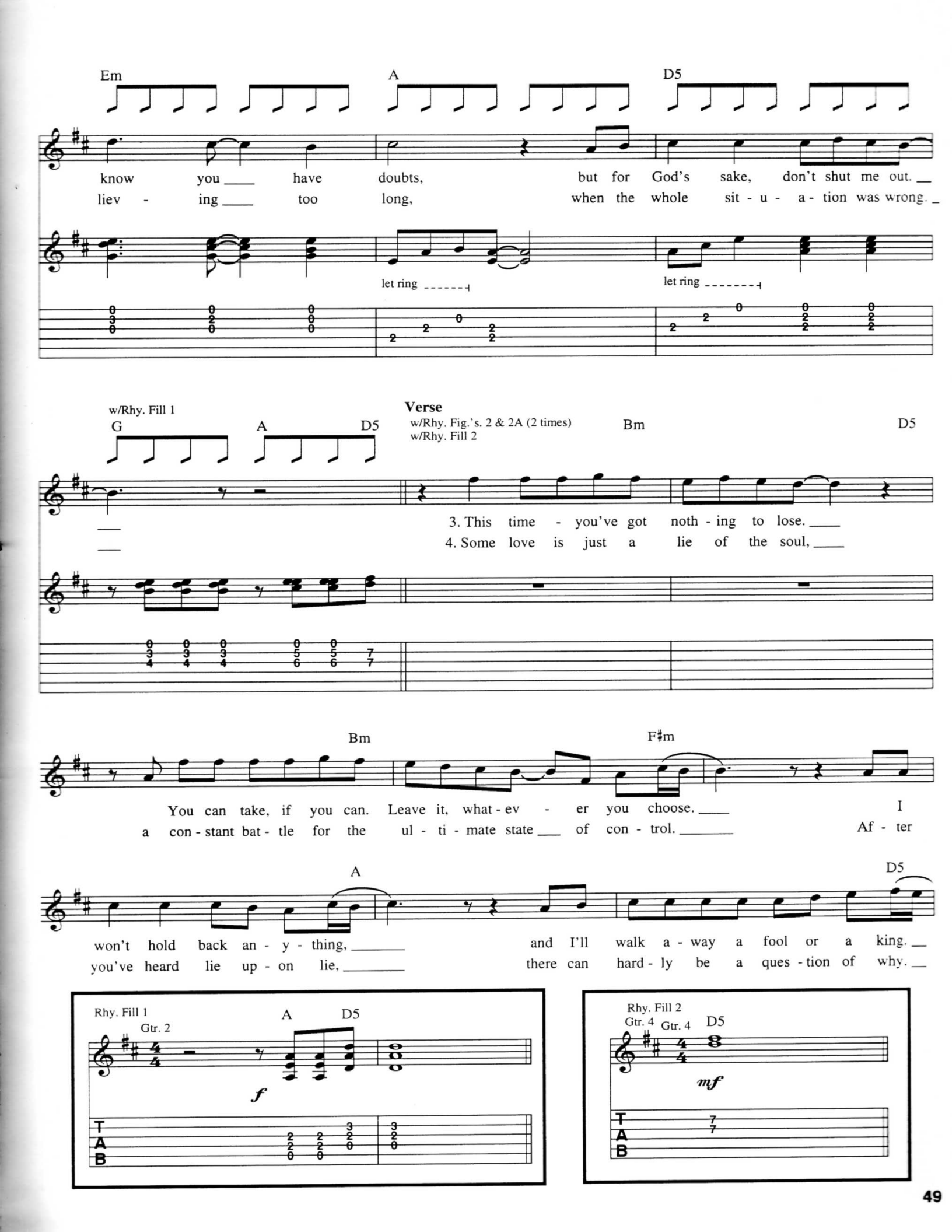
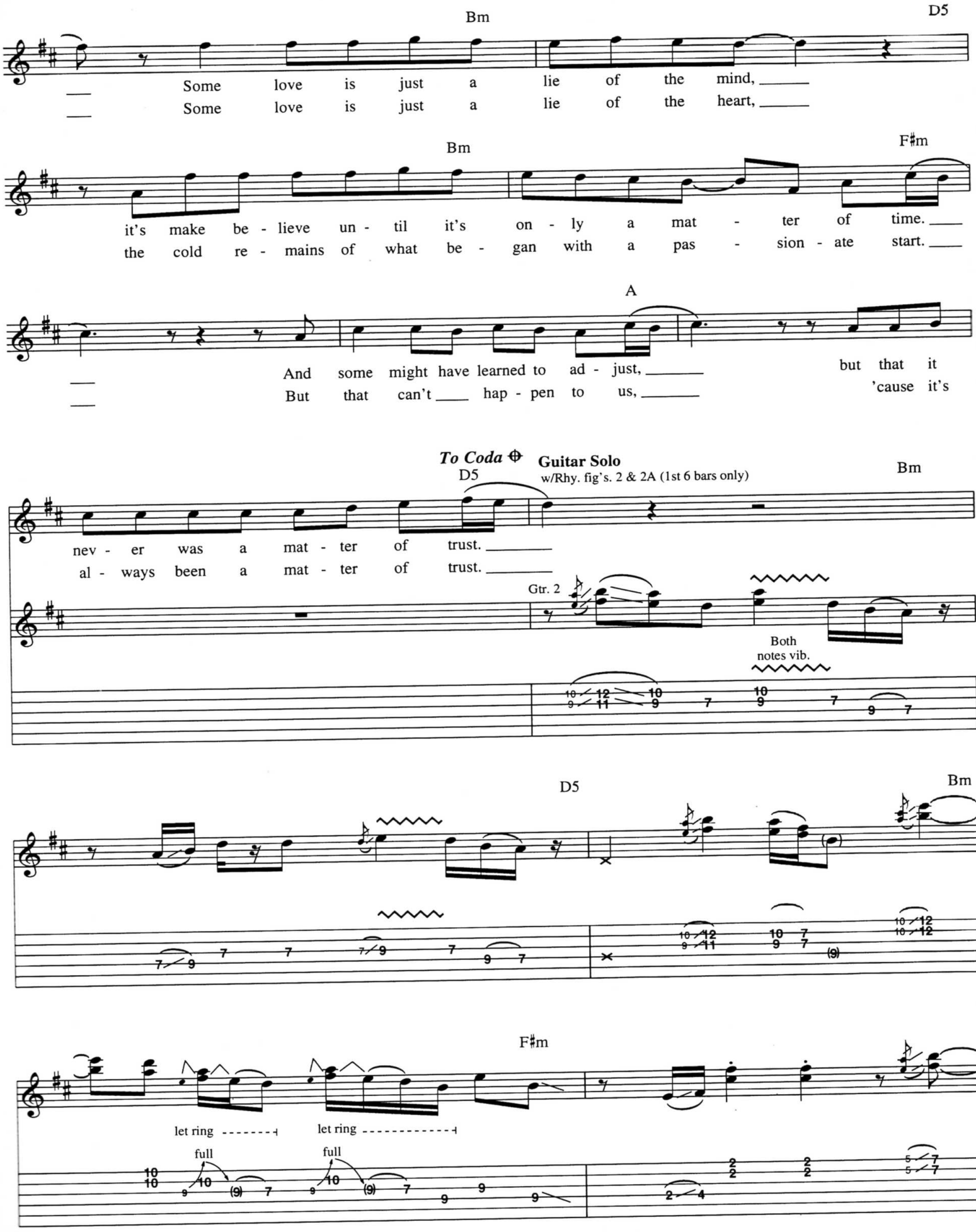
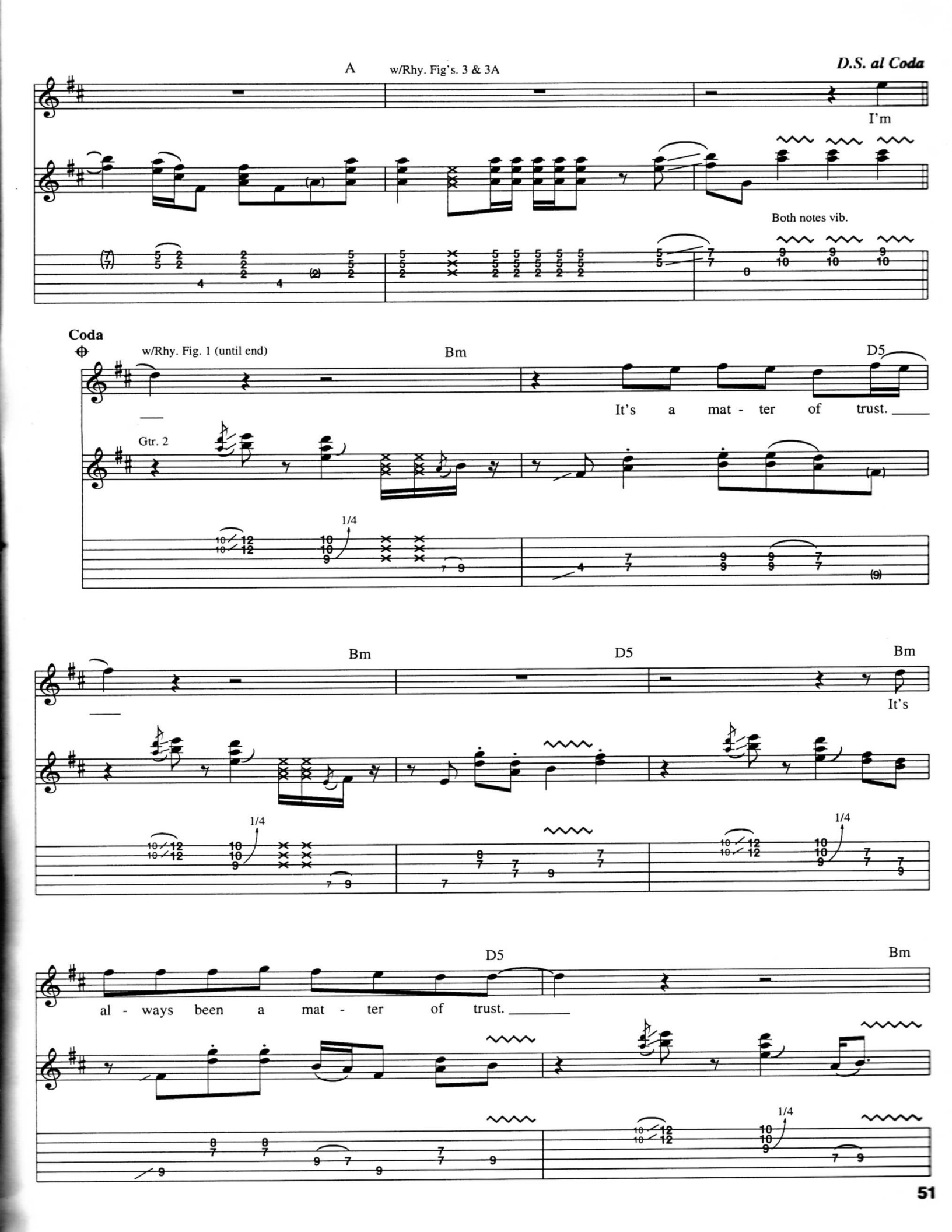
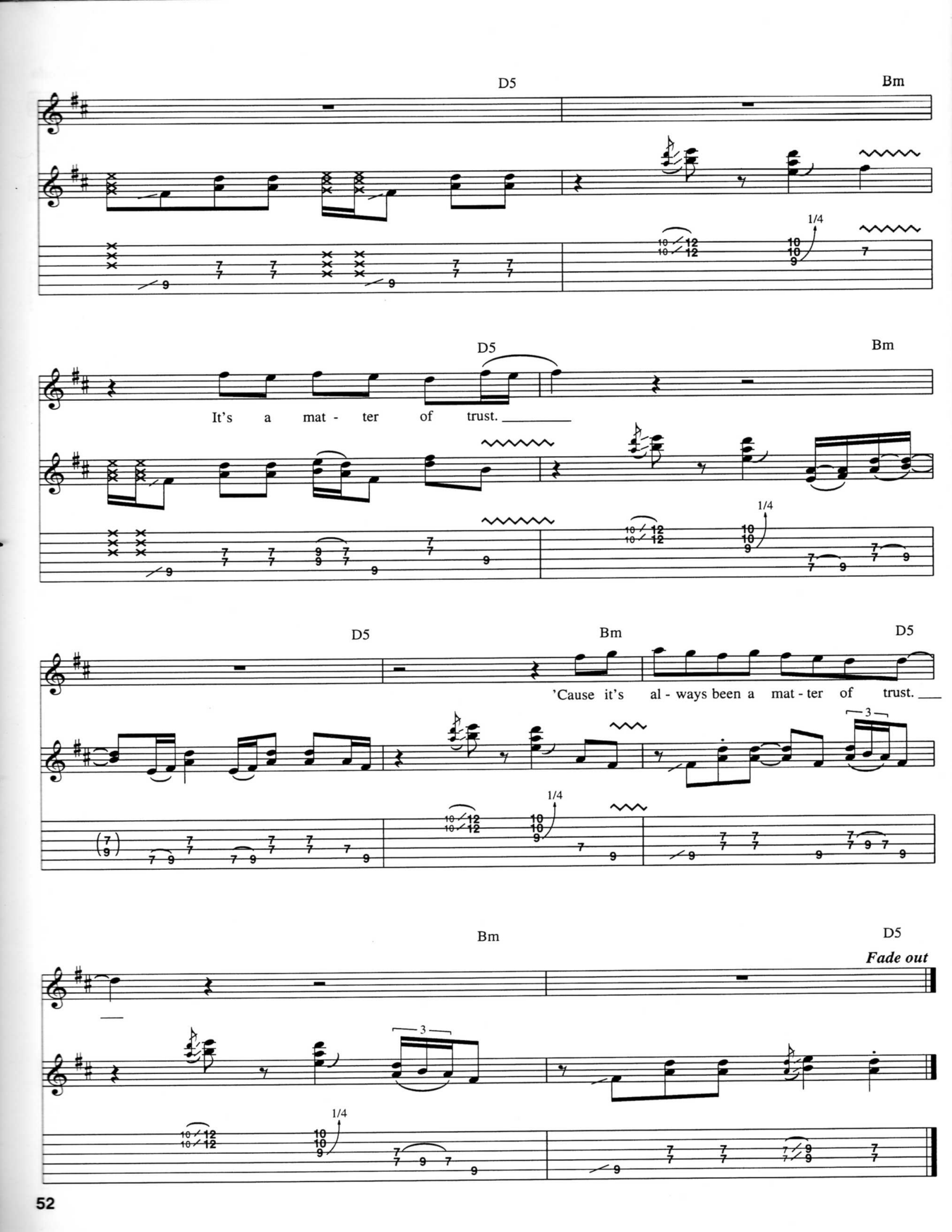

Bm
F♯m
the cold re - mains of what be - gan with a pas - sion - ate start.
And they
it took a lot for you to not lose your faith in this world.
But
P.M.
A
(end Rhy. Fig. 2) D5
may not want it to end,
but it will, it's just a ques - tion of when.
I can't of - fer you proof,
but you're gon - na face a mo - ment of truth.
(end Rhy. Fig. 2A)
w/Rhy. Fig.'s. 2 & 2A
Bm
D5
Bm
I've lived long e - nough to have learned
the clos - er you get to the
It's hard when you're al - ways a - fraid;
you just re - cov - er when an -
F♯m
A
fire the more you get burned.
But that won't hap - pen to us,
oth - er be - lief is be - trayed.
So break my heart if you must;
1.
D5
w/Rhy. Fig. 1
Bm
'cause it's al - ways been a mat - ter of trust.
Gtr. 2
Both notes
vib.
let ring


D5
Bm
D5
Oh.
Both notes vib.
2.
Rhy. Fig. 3 Gtr. 1
A
(end Rhy. Fig. 3)
Bridge
G
Gtrs. 1 & 3
P.M. throughout
it's a mat - ter of trust. You 1. can't go the
2. sure you're a -
Gtr. 3 Rhy. Fig. 3A
(end Rhy. Fig. 3A)
Gtr. 4
mf
let ring
clean w/chorus
P.M.
F#m(type2)
dis - tance with too much re - sist - ance. I
ware, love, we both had our share of be -
let ring
let ring
let ring
let ring


Em
A
D5
know you have doubts, but for God's sake, don't shut me out.
liev - ing too long, when the whole sit - u - a - tion was wrong.
let ring
let ring
w/Rhy. Fill 1
G
A
D5
Verse
w/Rhy. Fig.'s. 2 & 2A (2 times)
w/Rhy. Fill 2
Bm
D5
3. This time - you've got noth - ing to lose.
4. Some love is just a lie of the soul,
Bm
F♯m
You can take, if you can. Leave it, what - ev - er you choose.
a con - stant bat - tle for the ul - ti - mate state of con - trol.
I
Af - ter
A
D5
won't hold back an - y - thing,
you've heard lie up - on lie,
and I'll walk a - way a fool or a king.
there can hard - ly be a ques - tion of why.
Rhy. Fill 1
Gtr. 2
A
D5
f
Rhy. Fill 2
Gtr. 4
Gtr. 4
D5
mf

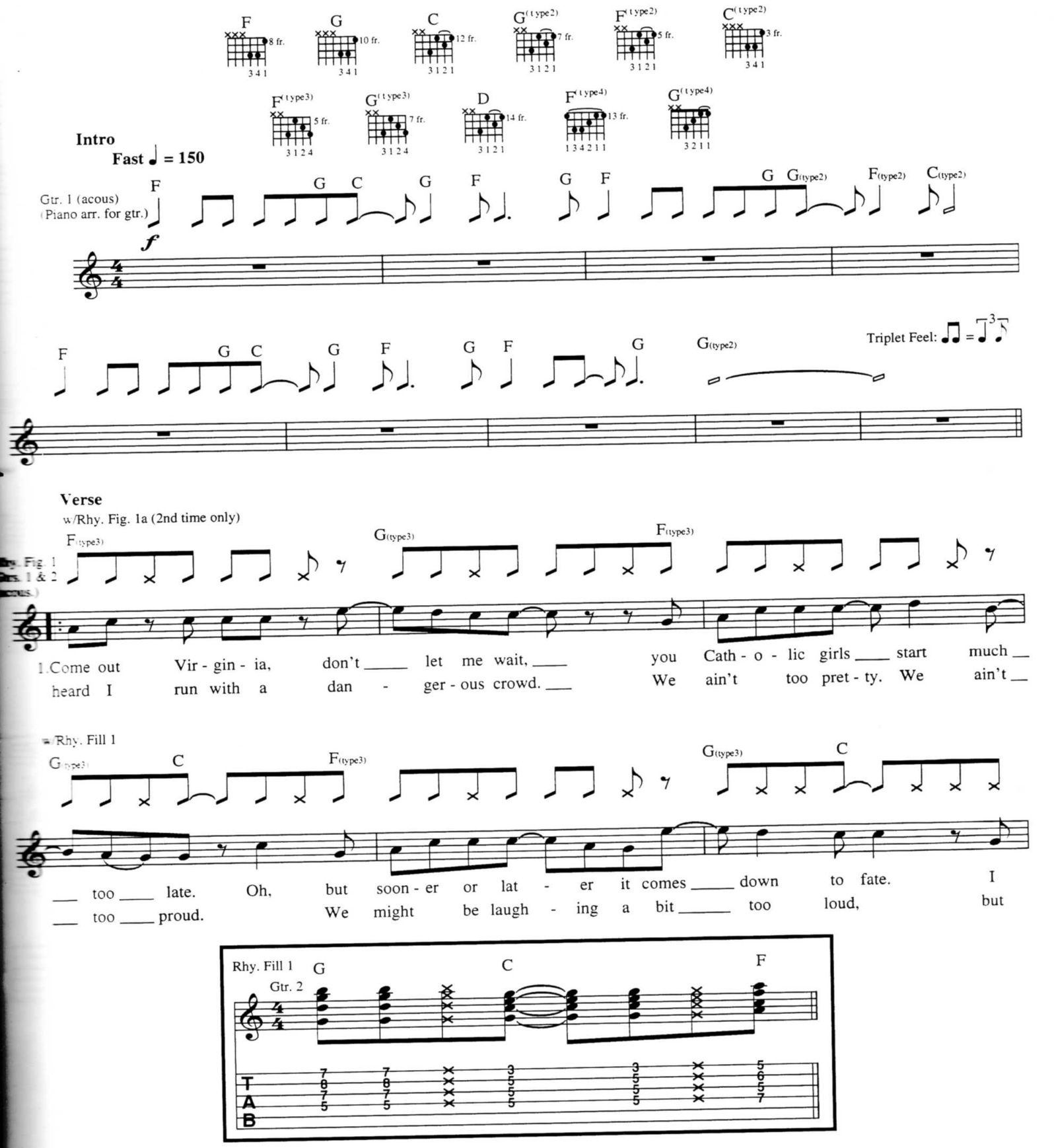

Bm
D5
Some love is just a lie of the mind,
Some love is just a lie of the heart,
Bm
F♯m
it's make be - lieve un - til it's on - ly a mat - ter of time.
the cold re - mains of what be - gan with a pas - sion - ate start.
A
And some might have learned to ad - just,
But that can't hap - pen to us,
but that it
'cause it's
To Coda
Guitar Solo
w/Rhy. fig's. 2 & 2A (1st 6 bars only)
D5
Bm
nev - er was a mat - ter of trust.
al - ways been a mat - ter of trust.
Gtr. 2
Both notes vib.
D5
Bm
F♯m
let ring
let ring
full
full


A
w/Rhy. Fig's. 3 & 3A
D.S. al Coda
I'm
Both notes vib.
Coda
w/Rhy. Fig. 1 (until end)
Bm
D5
It's a mat - ter of trust.
Gtr. 2
1/4
Bm
D5
Bm
It's
1/4
1/4
D5
Bm
al - ways been a mat - ter of trust.
1/4


D5
Bm
1/4
D5
Bm
It's a mat - ter of trust.
1/4
D5
Bm
D5
'Cause it's al - ways been a mat - ter of trust.
3
1/4
Bm
D5
Fade out
3
1/4

Only The Good Die Young

Words and Music by Billy Joel



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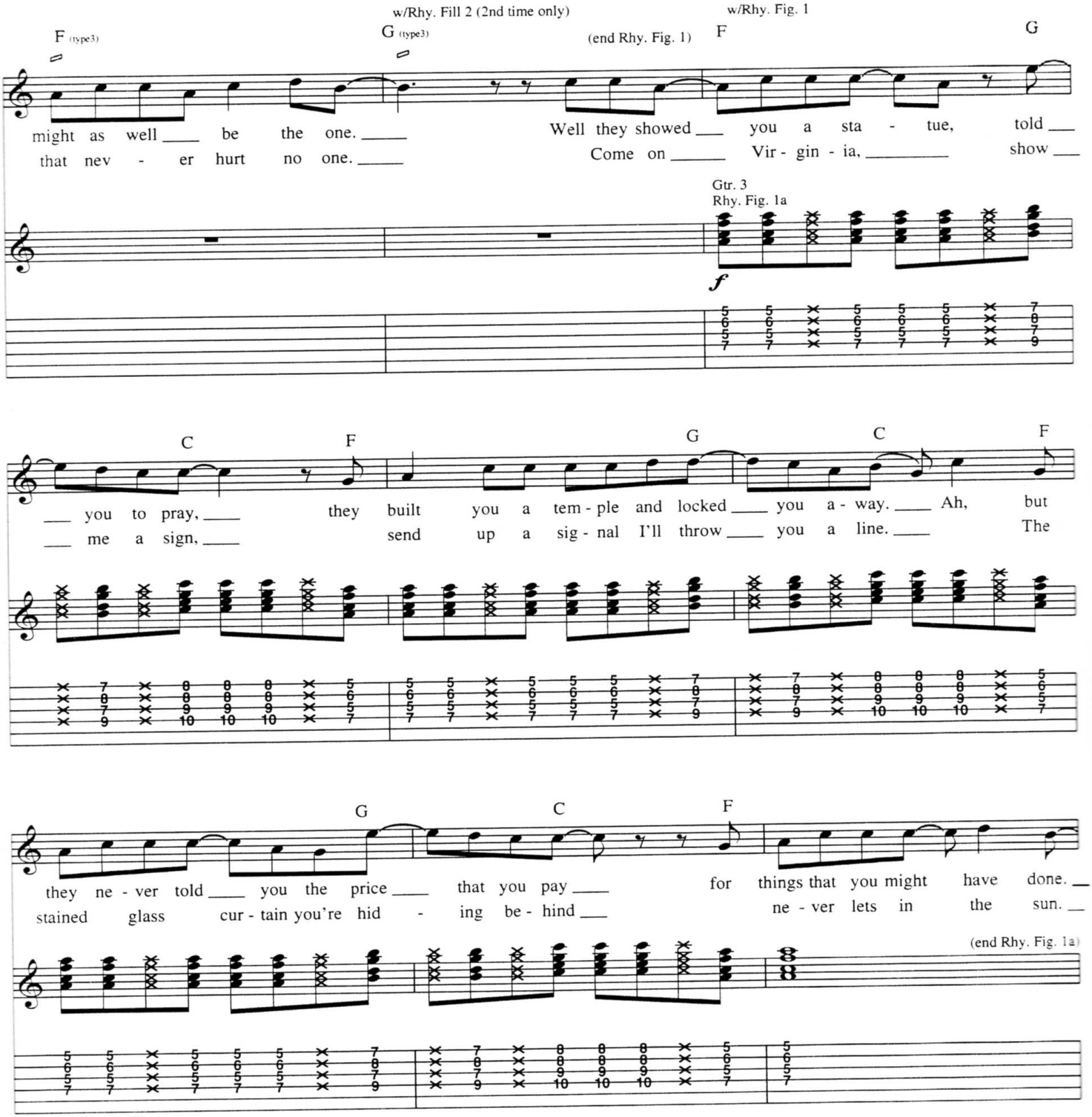
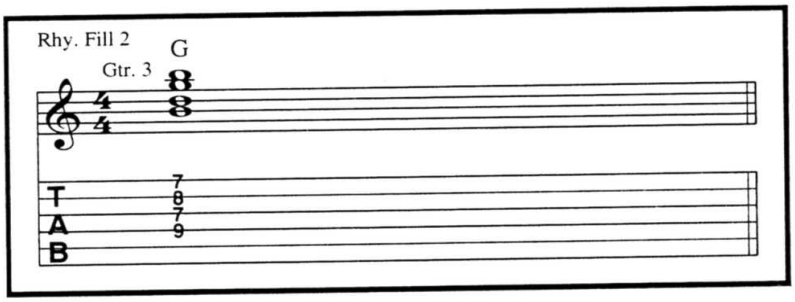
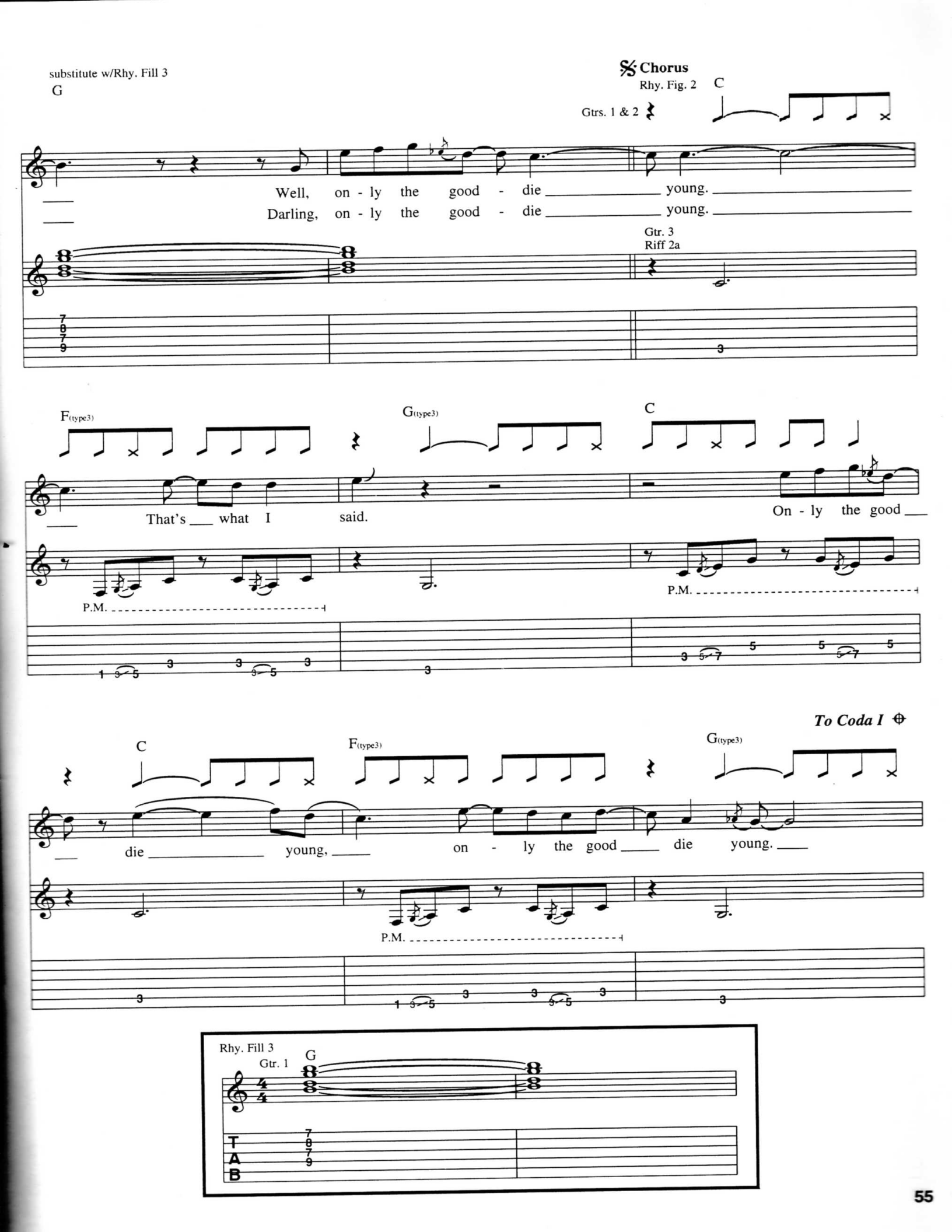
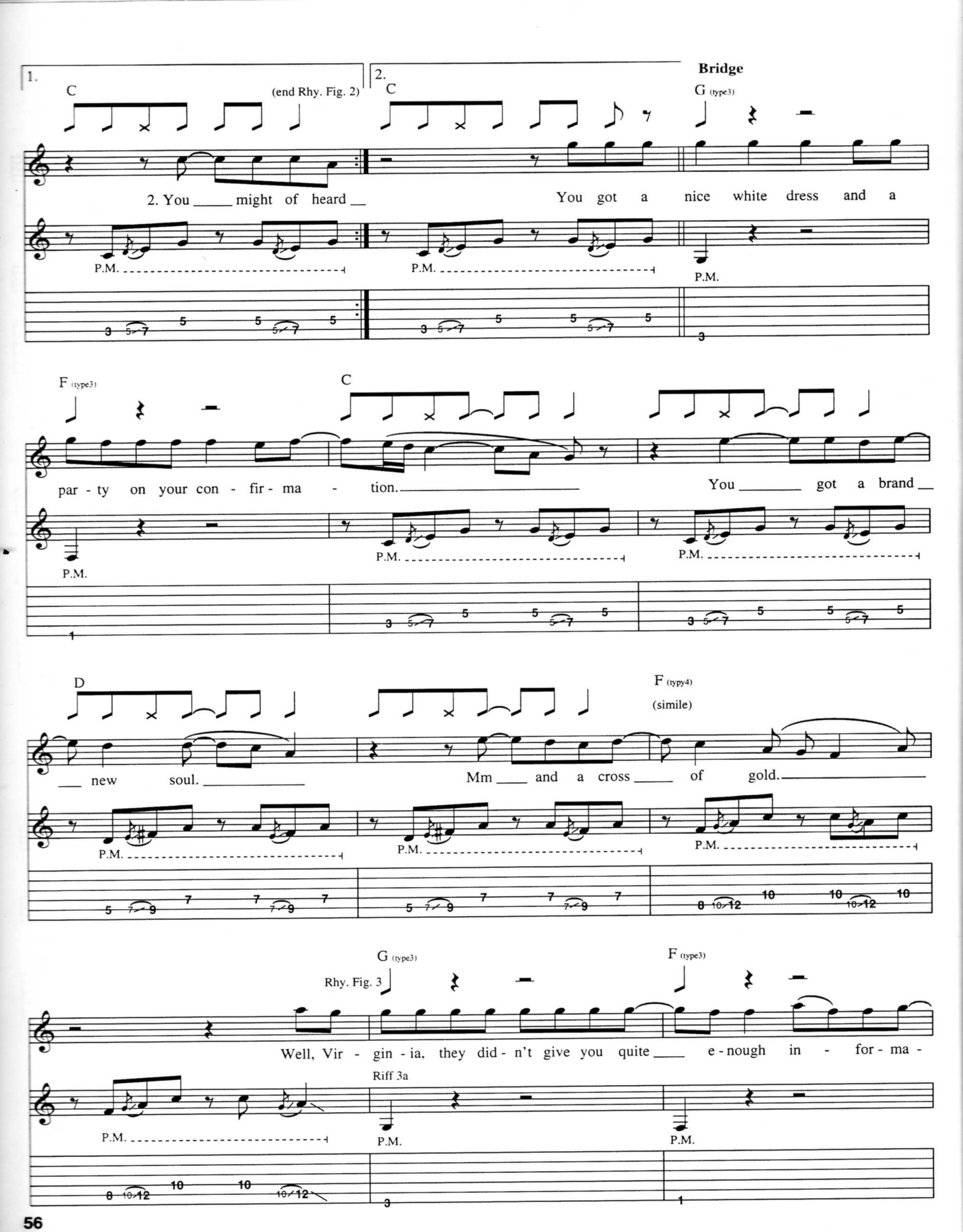
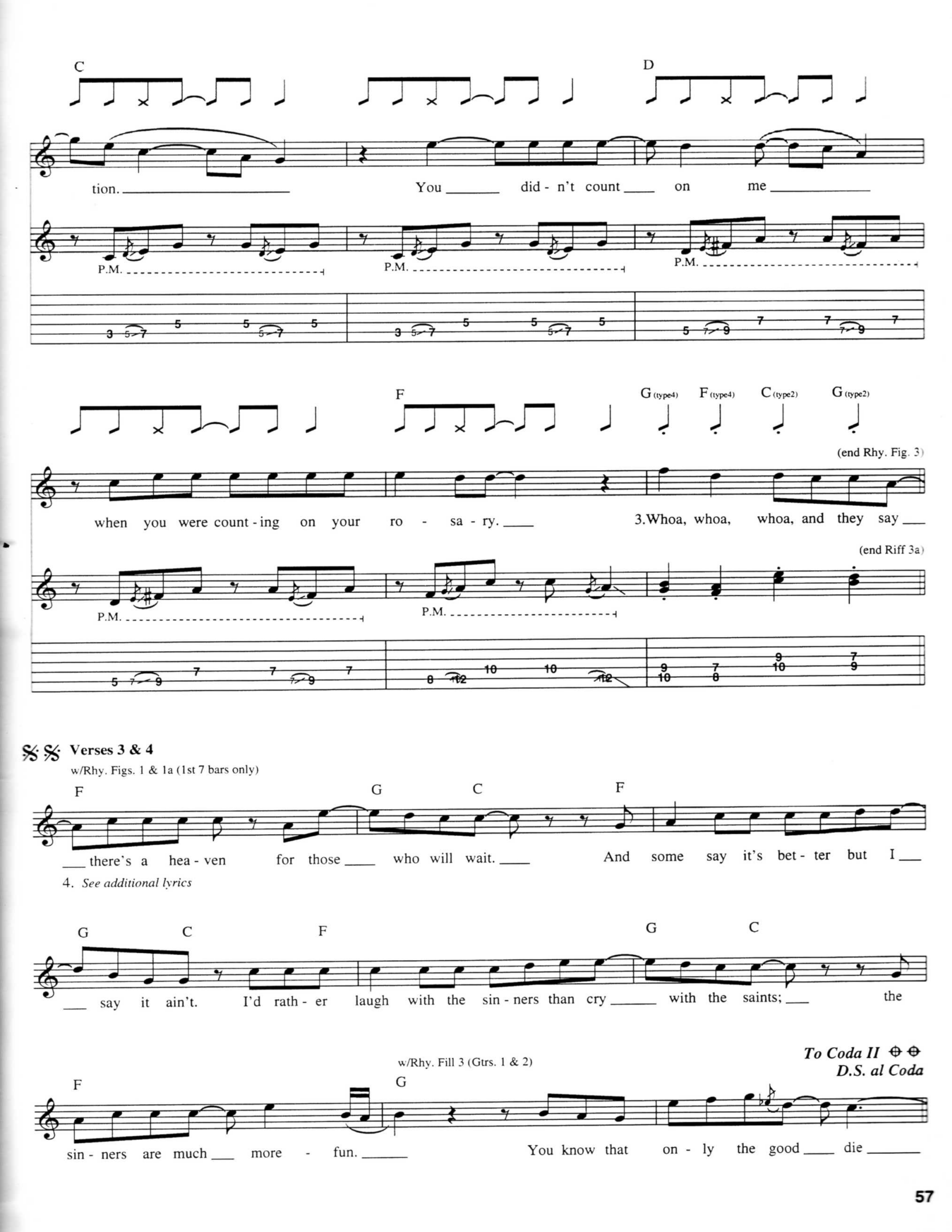
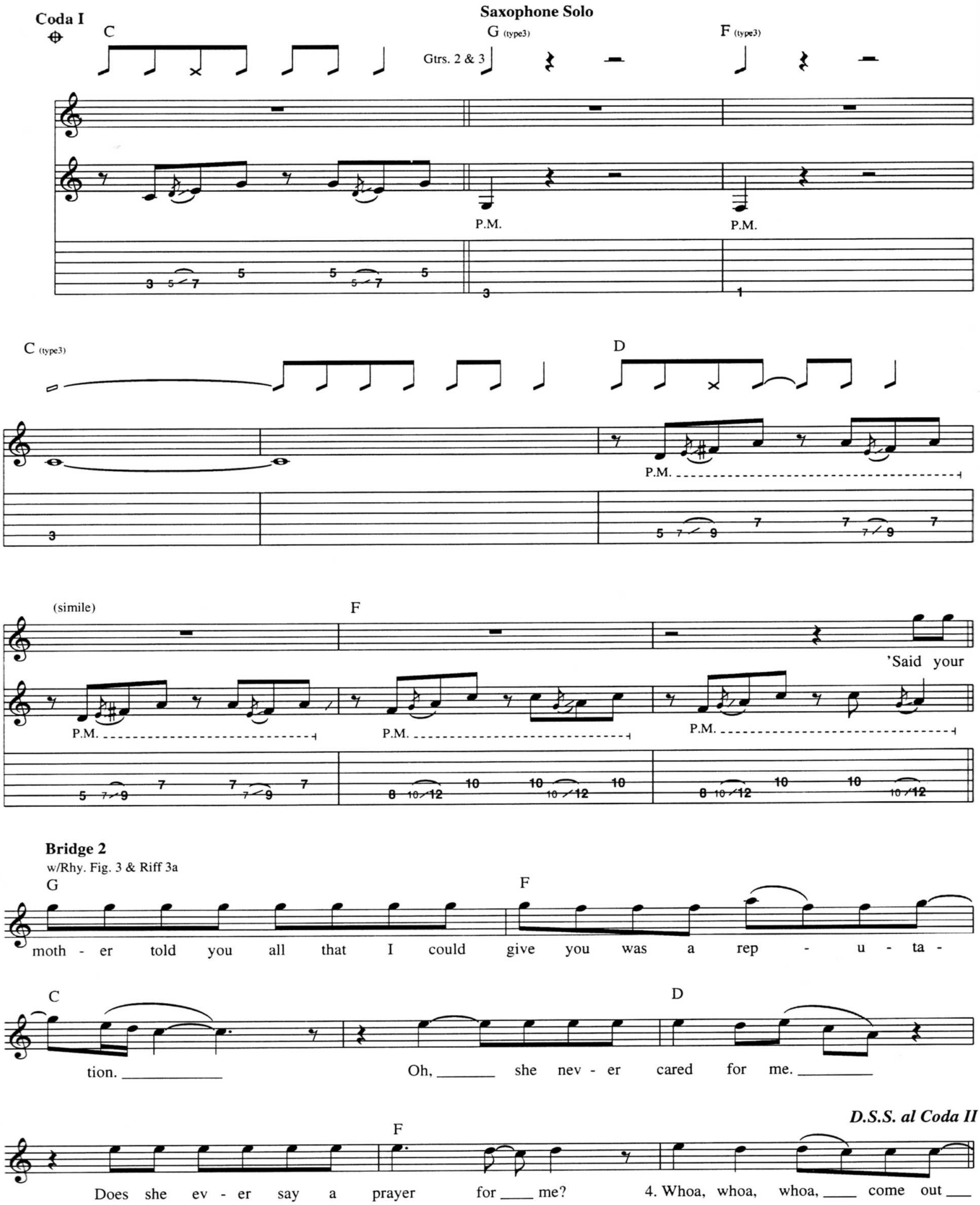

w/Rhy. Fill 2 (2nd time only)
w/Rhy. Fig. 1
F (type3)
G (type3)
(end Rhy. Fig. 1)
F
G
might as well ___ be the one. ___
that nev - er hurt no one. ___
Well they showed ___ you a sta - tue, told ___
Come on ___ Vir - gin - ia, ___ show ___
Gtr. 3
Rhy. Fig. 1a
f
C
F
G
C
F
___ you to pray, ___ they built you a tem - ple and locked ___ you a - way. ___ Ah, but
___ me a sign, ___ send up a sig - nal I'll throw ___ you a line. ___ The
G
C
F
they ne - ver told ___ you the price ___ that you pay ___ for things that you might have done. ___
stained glass cur - tain you're hid - ing be - hind ___ ne - ver lets in the sun. ___
(end Rhy. Fig. 1a)


Rhy. Fill 2
Gtr. 3
G
T
A
B


substitute w/Rhy. Fill 3
G
Chorus
Rhy. Fig. 2
C
Gtrs. 1 & 2
Well, on - ly the good - die young.
Darling, on - ly the good - die young.
Gtr. 3
Riff 2a
F(type3)
G(type3)
C
That's what I said.
On - ly the good
P.M.
To Coda I
C
F(type3)
G(type3)
die young, on - ly the good die young.
P.M.
Rhy. Fill 3
Gtr. 1
G


1.
C
(end Rhy. Fig. 2)
2. You ____ might of heard __
P.M.
2.
C
You got a nice white dress and a
P.M.
Bridge
G (type3)
P.M.
F (type3)
P.M.
par - ty on your con - fir - ma - tion. ____
C
P.M.
You ____ got a brand __
P.M.
D
__ new soul. ____
Mm ___ and a cross ____ of gold. ____
F (typy4)
(simile)
P.M.
P.M.
P.M.
Rhy. Fig. 3
G (type3)
Well, Vir - gin - ia, they did - n't give you quite ___ e - nough in - for - ma -
F (type3)
P.M.
Riff 3a
P.M.
P.M.


C
D
tion.
You did - n't count on me
P.M.
P.M.
P.M.
F
G (type4)
F (type4)
C (type2)
G (type2)
(end Rhy. Fig. 3)
when you were count - ing on your ro - sa - ry.
3.Whoa, whoa, whoa, and they say
(end Riff 3a)
P.M.
P.M.
Verses 3 & 4
w/Rhy. Figs. 1 & 1a (1st 7 bars only)
F
G
C
F
there's a hea - ven for those who will wait.
And some say it's bet - ter but I
4. See additional lyrics
G
C
F
G
C
say it ain't. I'd rath - er laugh with the sin - ners than cry with the saints;
the
w/Rhy. Fill 3 (Gtrs. 1 & 2)
To Coda II
D.S. al Coda
F
G
sin - ners are much more - fun.
You know that on - ly the good die


Coda I
Saxophone Solo
C
G (type3)
F (type3)
Gtrs. 2 & 3
P.M.
P.M.
C (type3)
D
P.M.
(simile)
F
'Said your
P.M.
P.M.
P.M.
Bridge 2
w/Rhy. Fig. 3 & Riff 3a
G
F
moth - er told you all that I could give you was a rep - u - ta -
C
D
tion. Oh, she nev - er cared for me.
D.S.S. al Coda II
F
Does she ev - er say a prayer for me? 4. Whoa, whoa, whoa, come out

Coda II Chorus

w/Rhy. Fig. 2 & Riff 2a (until fade)

C F G

young. Tell you ba - by,

C F

you know that on - ly the good die young, on - ly the

G C F

good die young. On - ly the good ooh on - ly the good

G C F

die young. Ooh ooh, ooh,

G C F

ooh, ooh,

G C F

ooh, ooh, ooh.

G C F

On - ly the good die young on - ly the

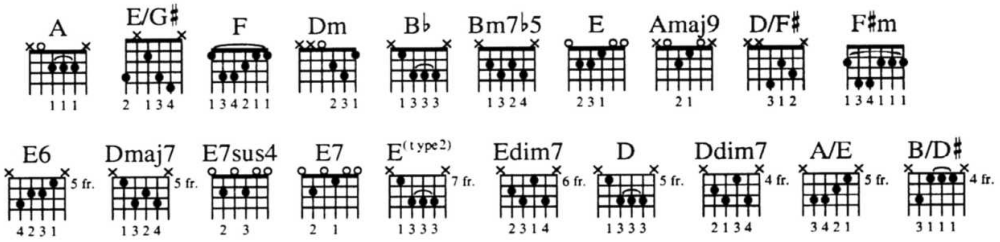
G C F *Fade*

good die young. Ooh.

Verse 4 Come out, Virginia, don't make me wait.
You Catholic girls start much too late.
But sooner or later it comes down to fate.
I might as well be the one.

State of Grace

Words and Music by Billy Joel



Intro

Moderate Rock ♩ = 188

Rhy. Fig. 1
*Gtr. 1 *mf*

A E/G♯ F Dm

* piano arr. for gtr.

B♭ Bm7♭5 E Amaj9 A Amaj9 D/F♯ (end Rhy. Fig. 1)

Verse

Rhy. Fig. 1A
Gtr. 2 *f*

A w/Rhy. Fig. 1 (2 times) E/G♯ F

1. There you go, slip - ping a - way in - to a state of grace.
2. there you go, slip - ping a - way in - to a state of grace.

Dm B♭ Bm7♭5 ⑥open E E

I know the look that comes a - cross your face, it's so fa - mil - iar to me.
Grant - ed, this world it not a per - fect place; still, it's the world that I'm in.

Amaj9 A Amaj9 (end Rhy. Fig. 1A) D/F♯ w/Rhy. Fig. 1A A

Here I am,
Here I am,

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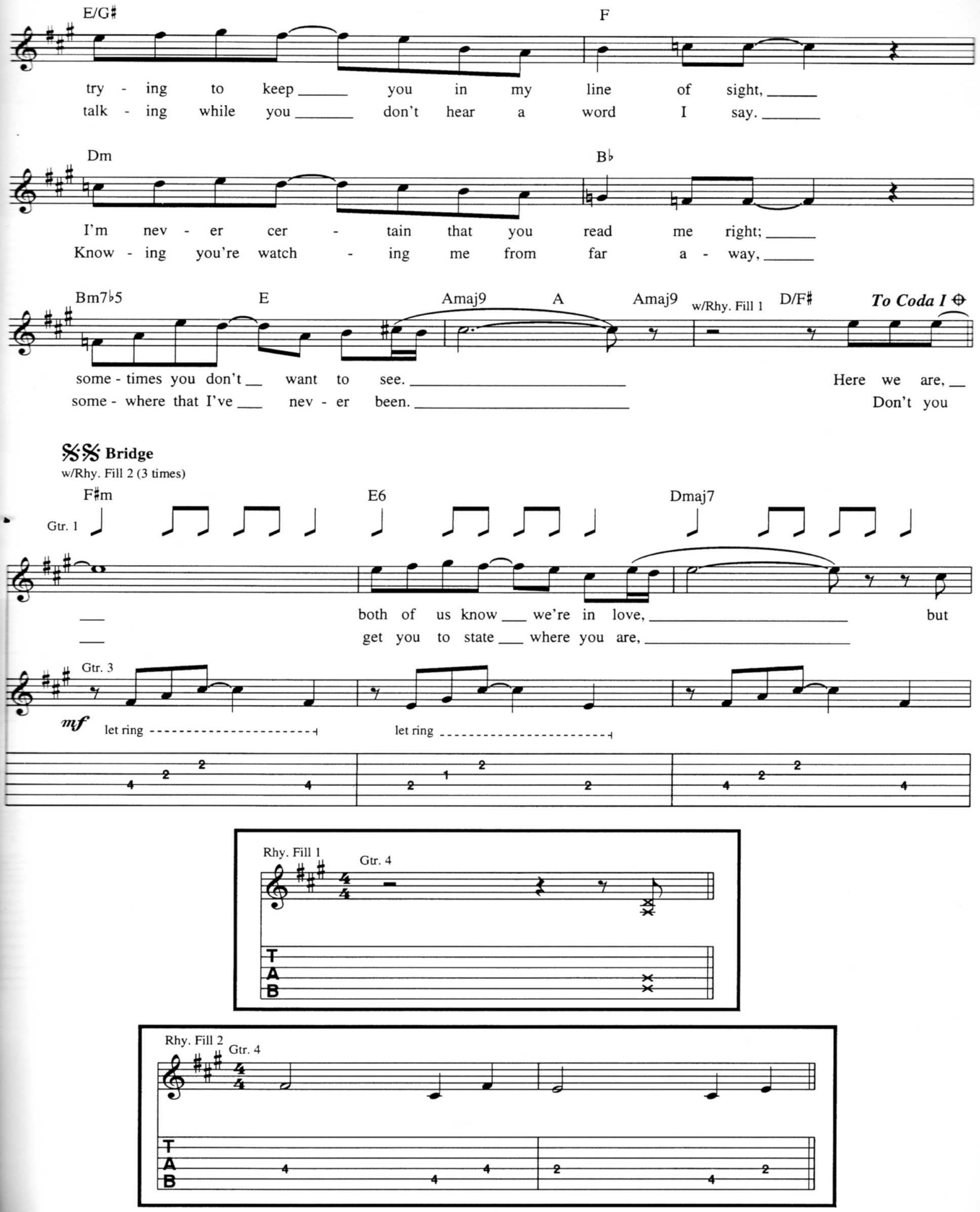
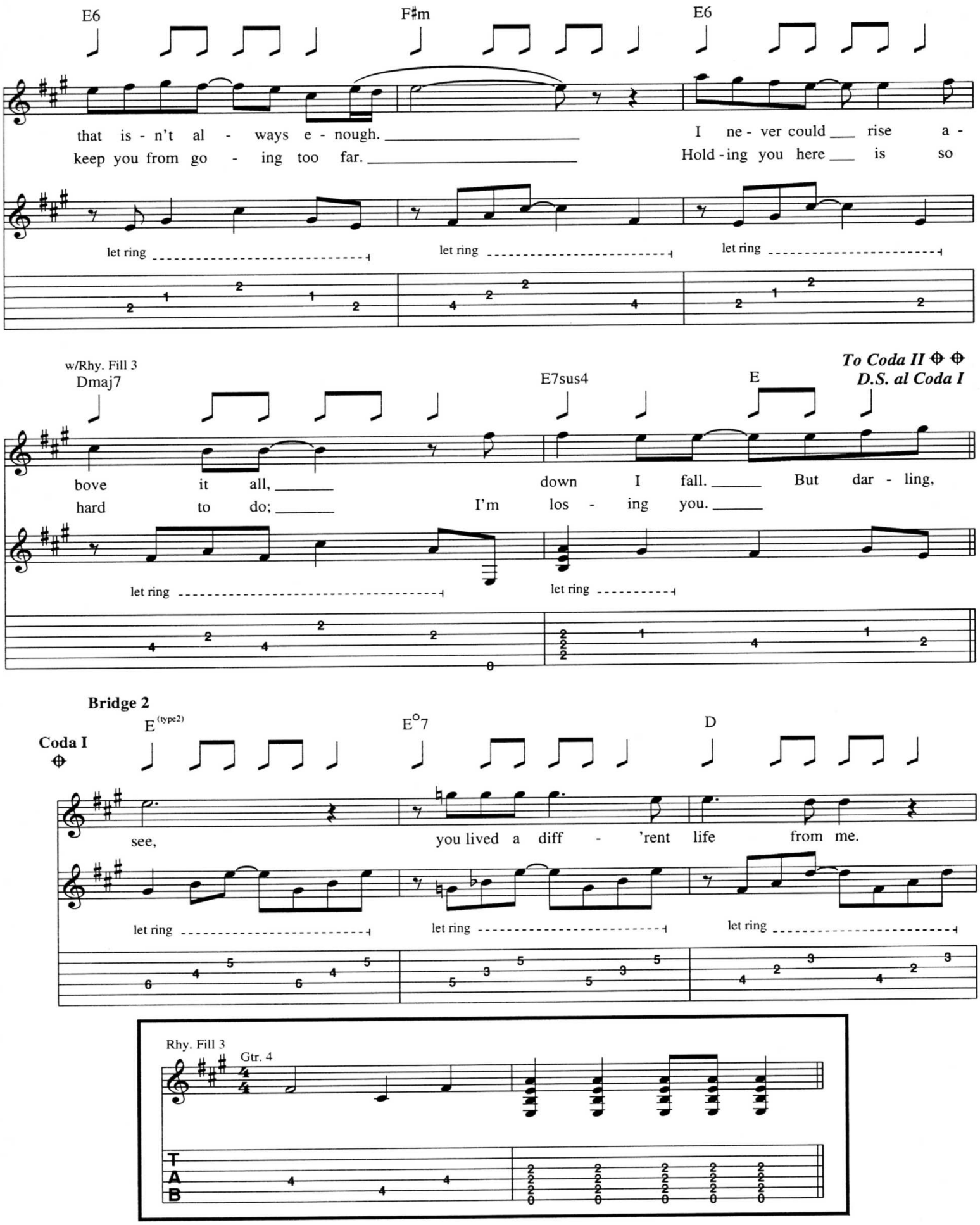
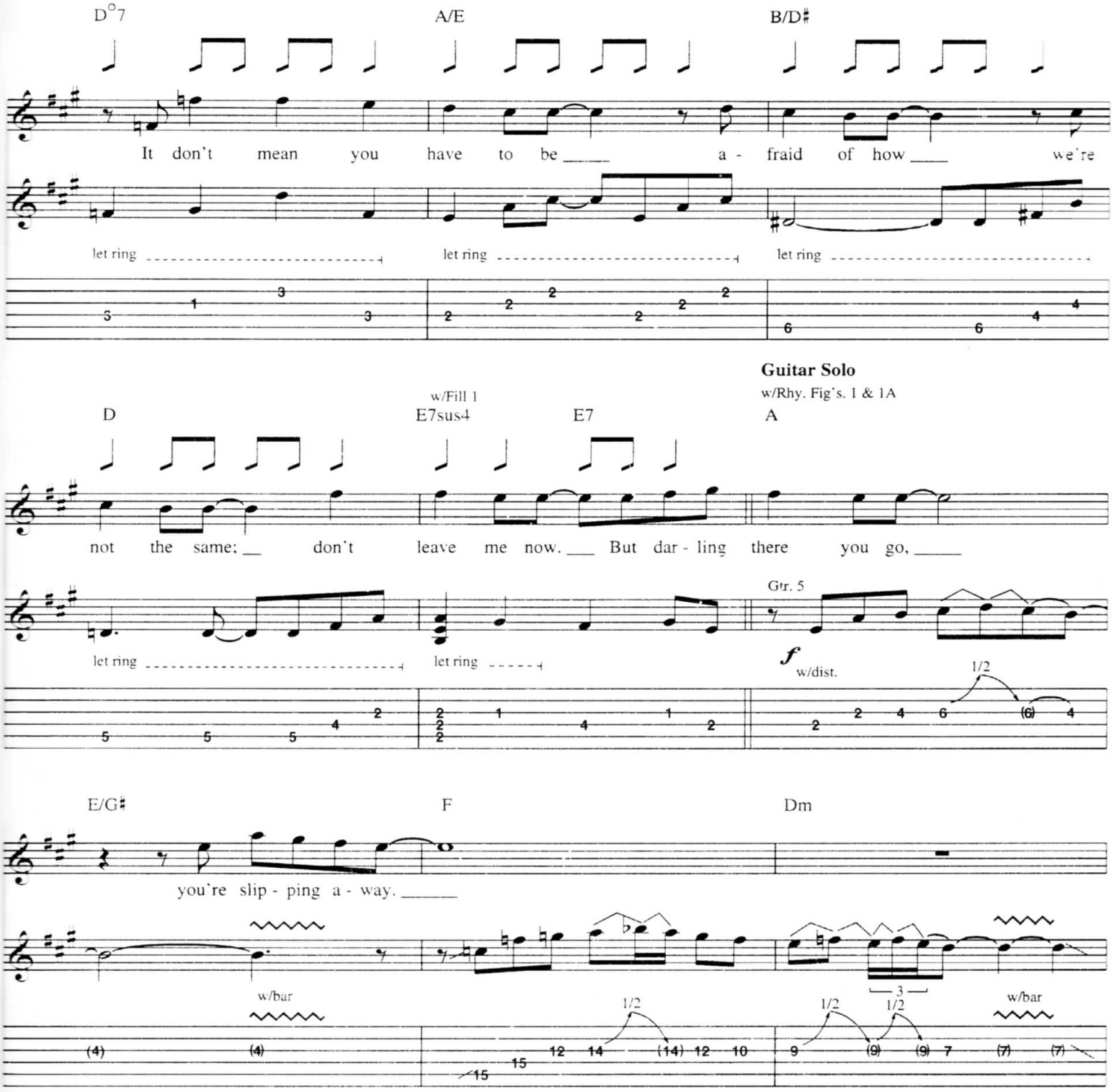
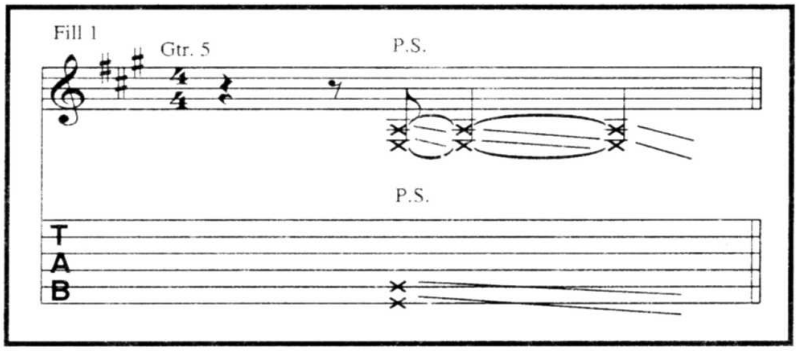
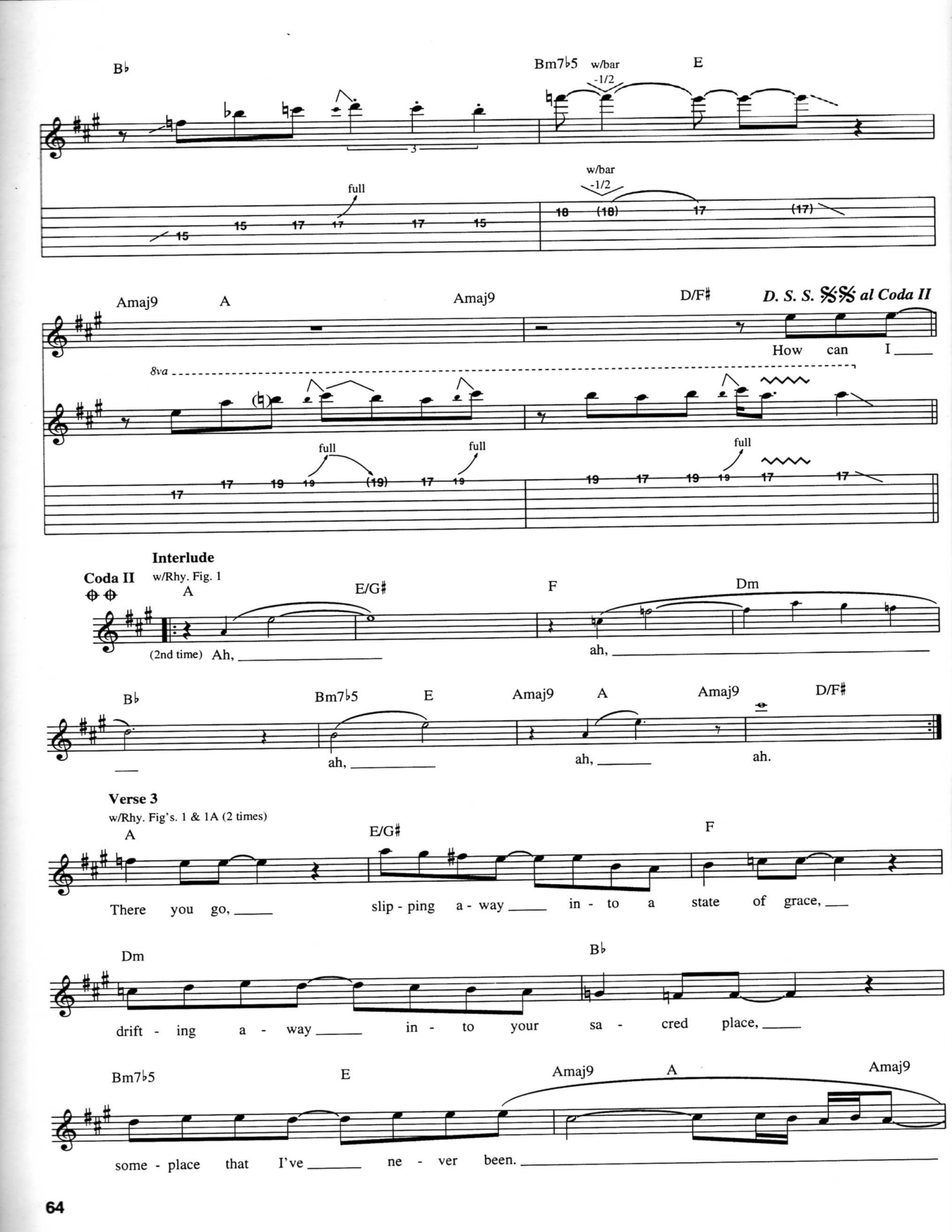
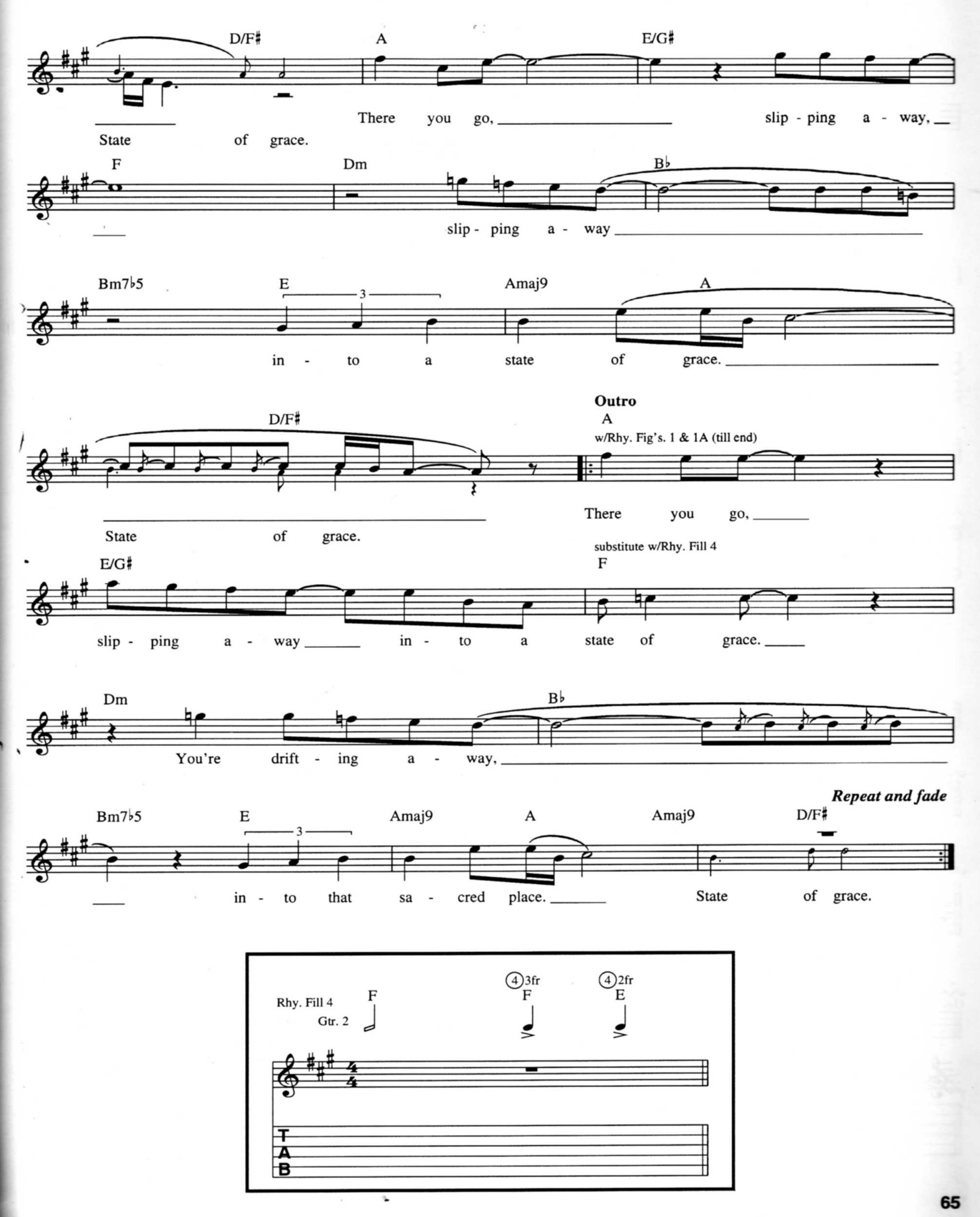

E/G♯
F
try - ing to keep you in my line of sight,
talk - ing while you don't hear a word I say.
Dm
B♭
I'm nev - er cer - tain that you read me right;
Know - ing you're watch - ing me from far a - way,
Bm7♭5
E
Amaj9
A
Amaj9
w/Rhy. Fill 1
D/F♯
To Coda I
some - times you don't want to see.
Here we are,
some - where that I've nev - er been.
Don't you
Bridge
w/Rhy. Fill 2 (3 times)
F♯m
E6
Dmaj7
Gtr. 1
both of us know we're in love,
but
get you to state where you are,
Gtr. 3
mf
let ring
let ring
Rhy. Fill 1
Gtr. 4
T
A
B
Rhy. Fill 2
Gtr. 4
T
A
B


E6
F♯m
E6
that is - n't al - ways e - nough.
keep you from go - ing too far.
I ne - ver could rise a -
Hold - ing you here is so
let ring
let ring
let ring
w/Rhy. Fill 3
Dmaj7
E7sus4
E
To Coda II
D.S. al Coda I
bove it all,
hard to do;
down I fall.
I'm los - ing you.
But dar - ling,
let ring
let ring
Bridge 2
Coda I
E (type2)
E°7
D
see,
you lived a diff - 'rent life from me.
let ring
let ring
let ring
Rhy. Fill 3
Gtr. 4
T
A
B

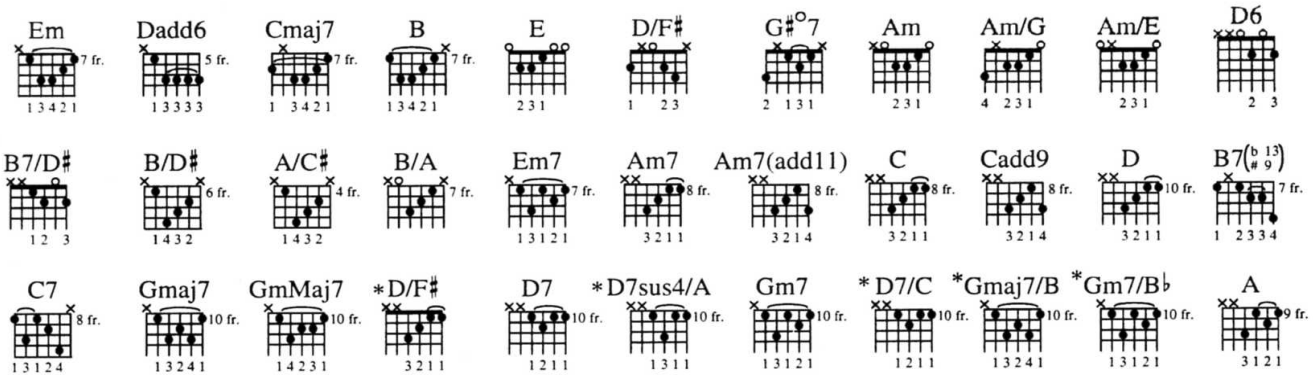

D°7
A/E
B/D♯
It don't mean you have to be ____ a - fraid of how ____ we're
let ring
let ring
let ring
Guitar Solo
w/Rhy. Fig's. 1 & 1A
w/Fill 1
D
E7sus4
E7
A
not the same; __ don't leave me now. ___ But dar - ling there you go, _____
let ring
let ring
Gtr. 5
f
w/dist.
1/2
E/G♯
F
Dm
you're slip - ping a - way. _____
w/bar
1/2
1/2
1/2
3
w/bar


Fill 1
Gtr. 5
P.S.
P.S.
T
A
B


B♭
Bm7♭5
w/bar
-1/2
E
3
full
15
15
17
17
17
15
w/bar
-1/2
18
(18)
17
(17)
Amaj9
A
Amaj9
D/F♯
D. S. S. 𝄋𝄋 al Coda II
How can I
8va
full
full
full
17
17
19
19
(19)
17
19
19
17
19
19
17
17
Interlude
Coda II
w/Rhy. Fig. 1
A
E/G♯
F
Dm
(2nd time) Ah,
ah,
B♭
Bm7♭5
E
Amaj9
A
Amaj9
D/F♯
ah,
ah,
ah.
Verse 3
w/Rhy. Fig's. 1 & 1A (2 times)
A
E/G♯
F
There you go,
slip - ping a - way
in - to a state of grace,
Dm
B♭
drift - ing a - way
in - to your sa - cred place,
Bm7♭5
E
Amaj9
A
Amaj9
some - place that I've
ne - ver been.


D/F♯
A
E/G♯
There you go,
slip - ping a - way,
State of grace.
F
Dm
B♭
slip - ping a - way
Bm7♭5
E
3
Amaj9
A
in - to a state of grace.
Outro
A
w/Rhy. Fig's. 1 & 1A (till end)
D/F♯
There you go,
State of grace.
substitute w/Rhy. Fill 4
F
E/G♯
slip - ping a - way
in - to a state of grace.
Dm
B♭
You're drift - ing a - way,
Repeat and fade
Bm7♭5
E
3
Amaj9
A
Amaj9
D/F♯
in - to that sa - cred place.
State of grace.
Rhy. Fill 4
Gtr. 2
F
4 3fr
F
4 2fr
E
T
A
B

The Stranger



* Denotes Bass part

Intro

Moderately Slow ♩=74

Triplet feel:(♫ = ♩ ♪)

Rhy. Fig. 1
Gtr. 1

(Piano arr. for gtr.)

mf

Em Dadd6 Cmaj7 B

Cmaj7 E D/F♯ G♯°7 Am Am/G

D/F♯ Am/E D6 B7/D♯ (end Rhy. Fig. 1) Rhy. Fig. 2 Em Dadd6

*Whistled

Cmaj7 B Cmaj7

E D/F♯ G♯°7 Am Am/G D/F♯ Am/E

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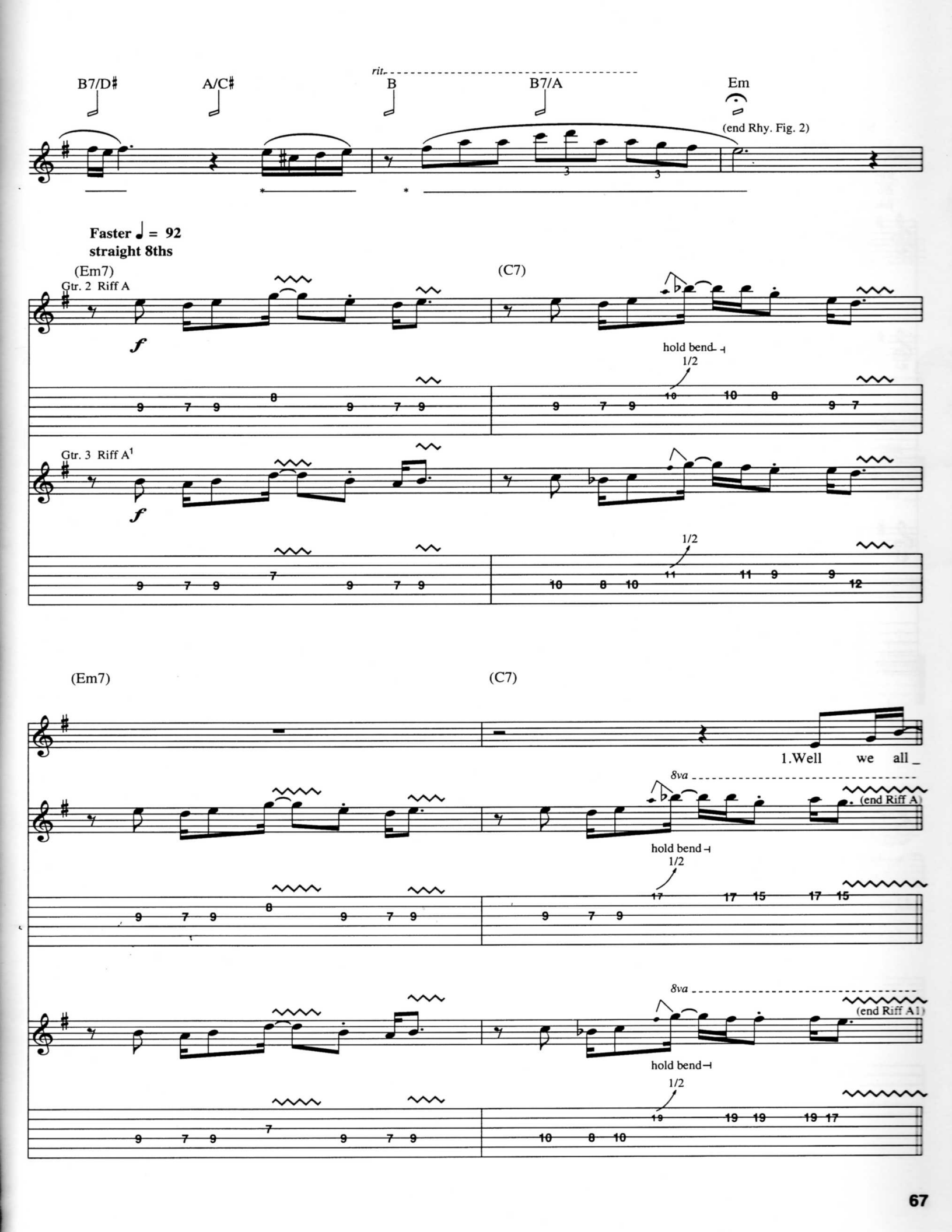
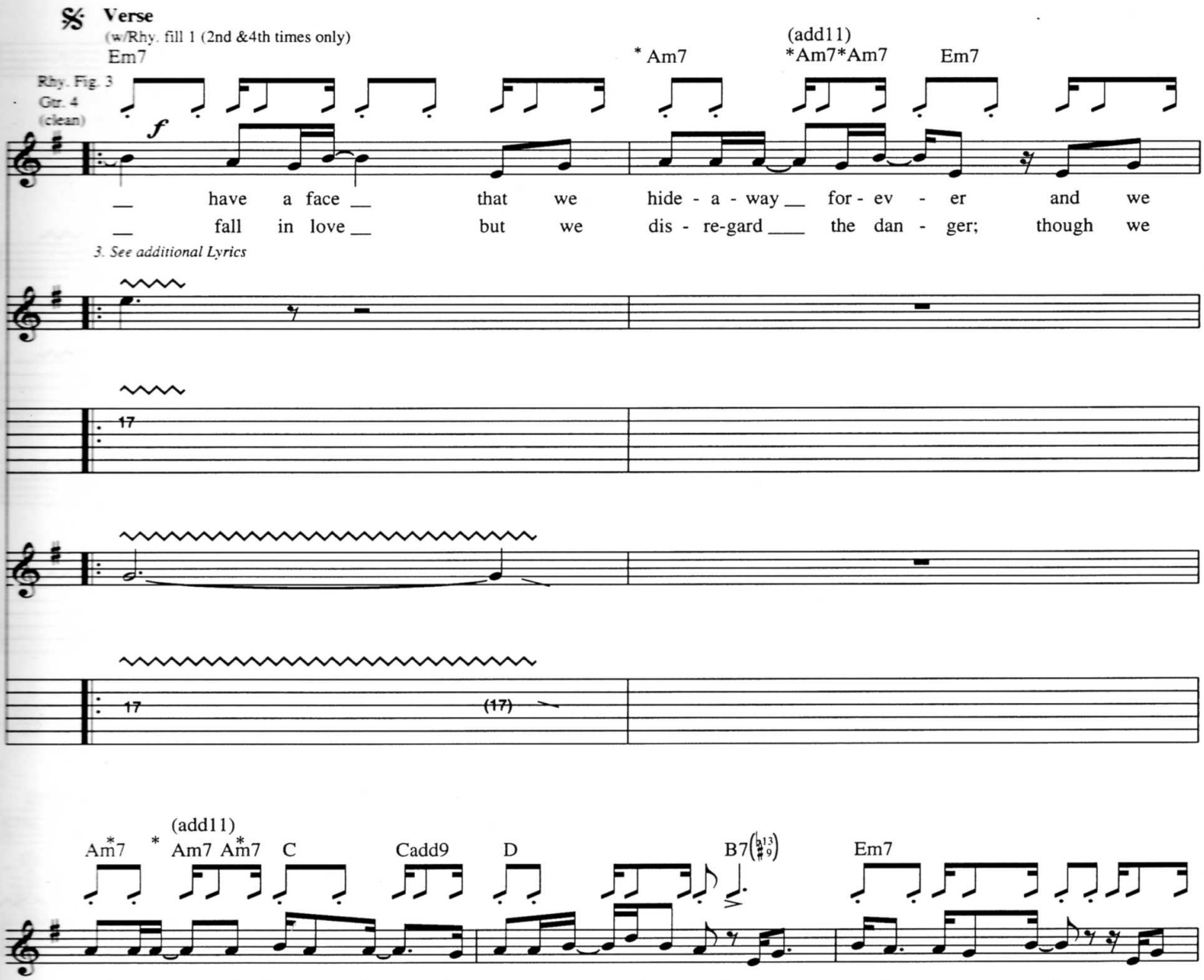
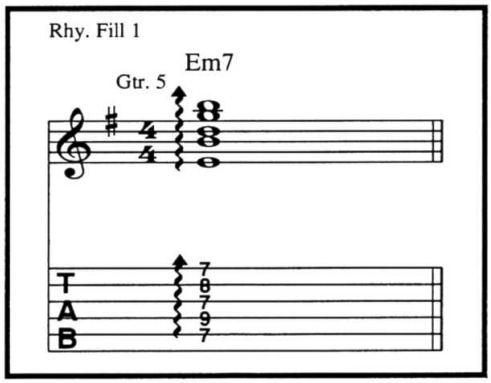
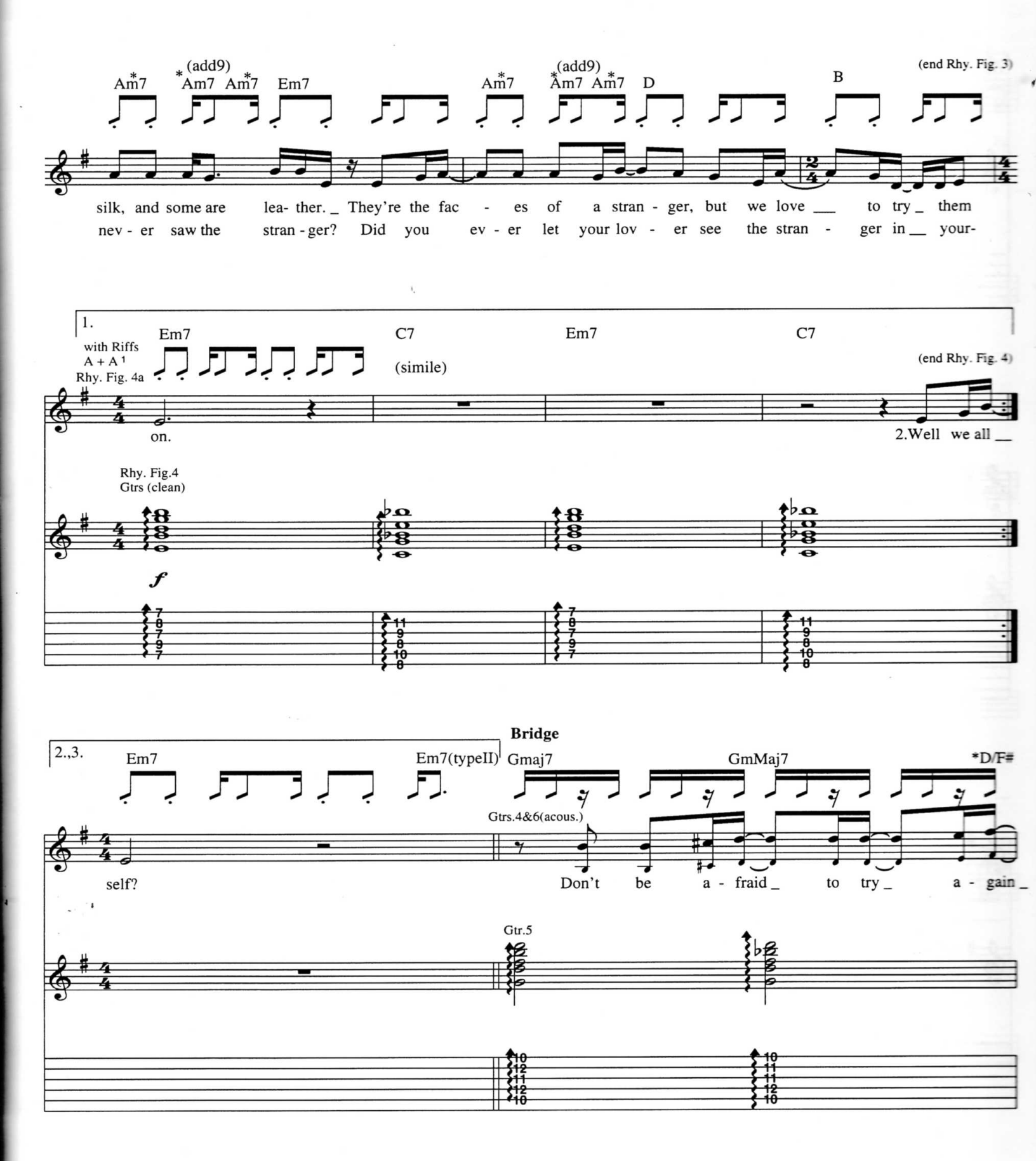
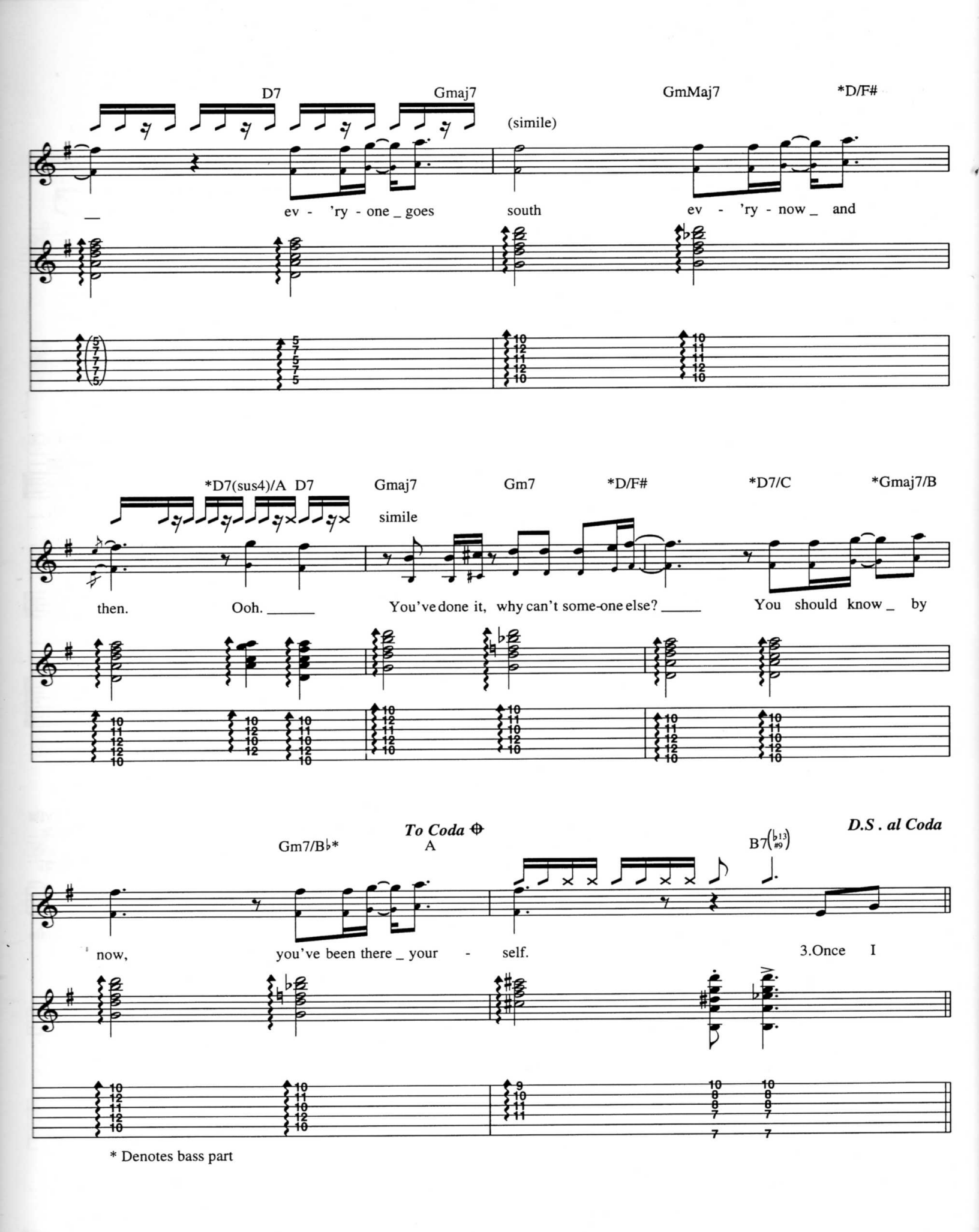

B7/D♯
A/C♯
rit.
B
B7/A
Em
(end Rhy. Fig. 2)
Faster ♩ = 92
straight 8ths
(Em7)
Gtr. 2 Riff A
f
(C7)
hold bend
1/2
Gtr. 3 Riff A1
f
1/2
(Em7)
(C7)
1.Well we all _
8va
(end Riff A)
hold bend
1/2
8va
(end Riff A1)
hold bend
1/2



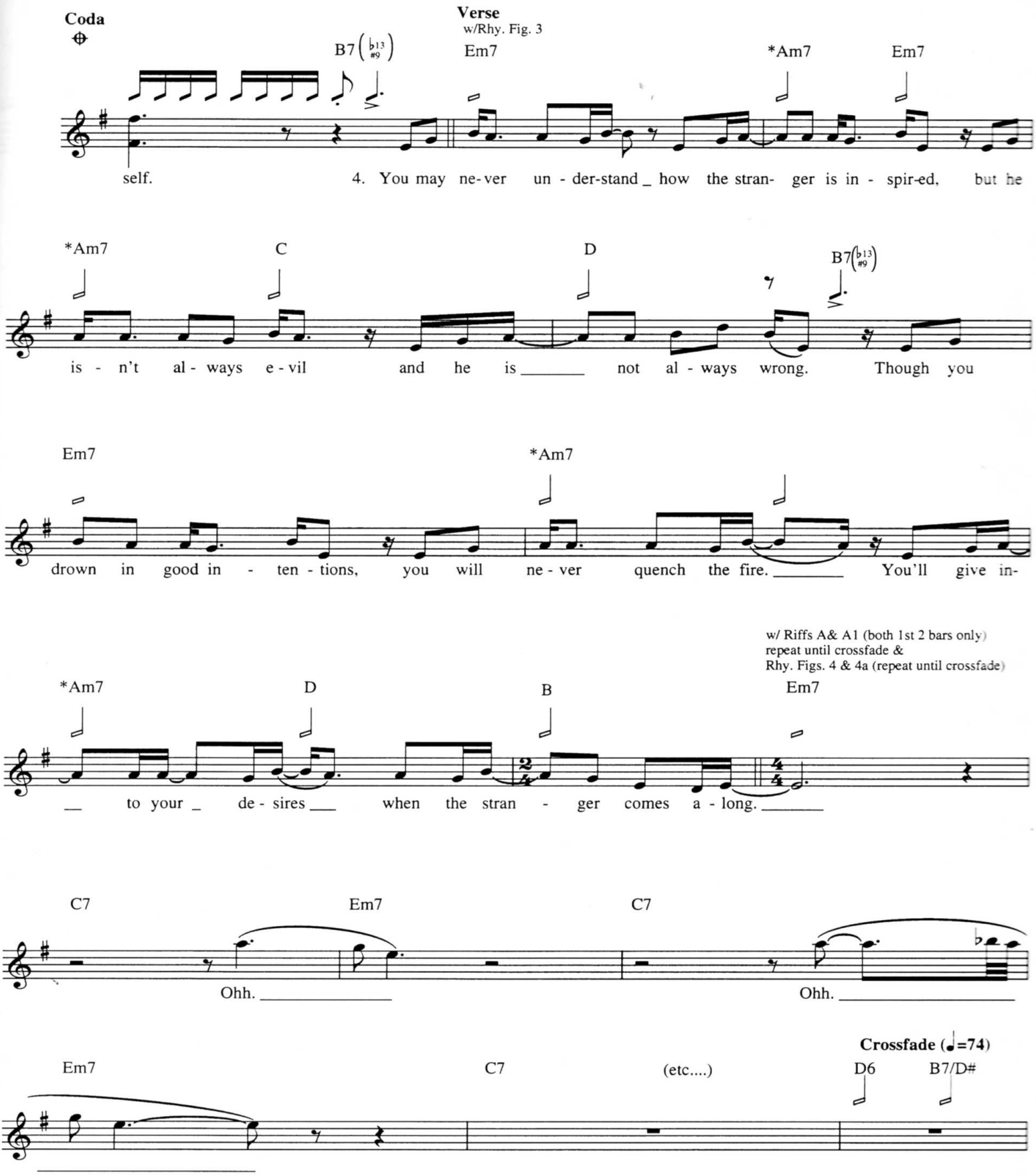
* Denotes bass part

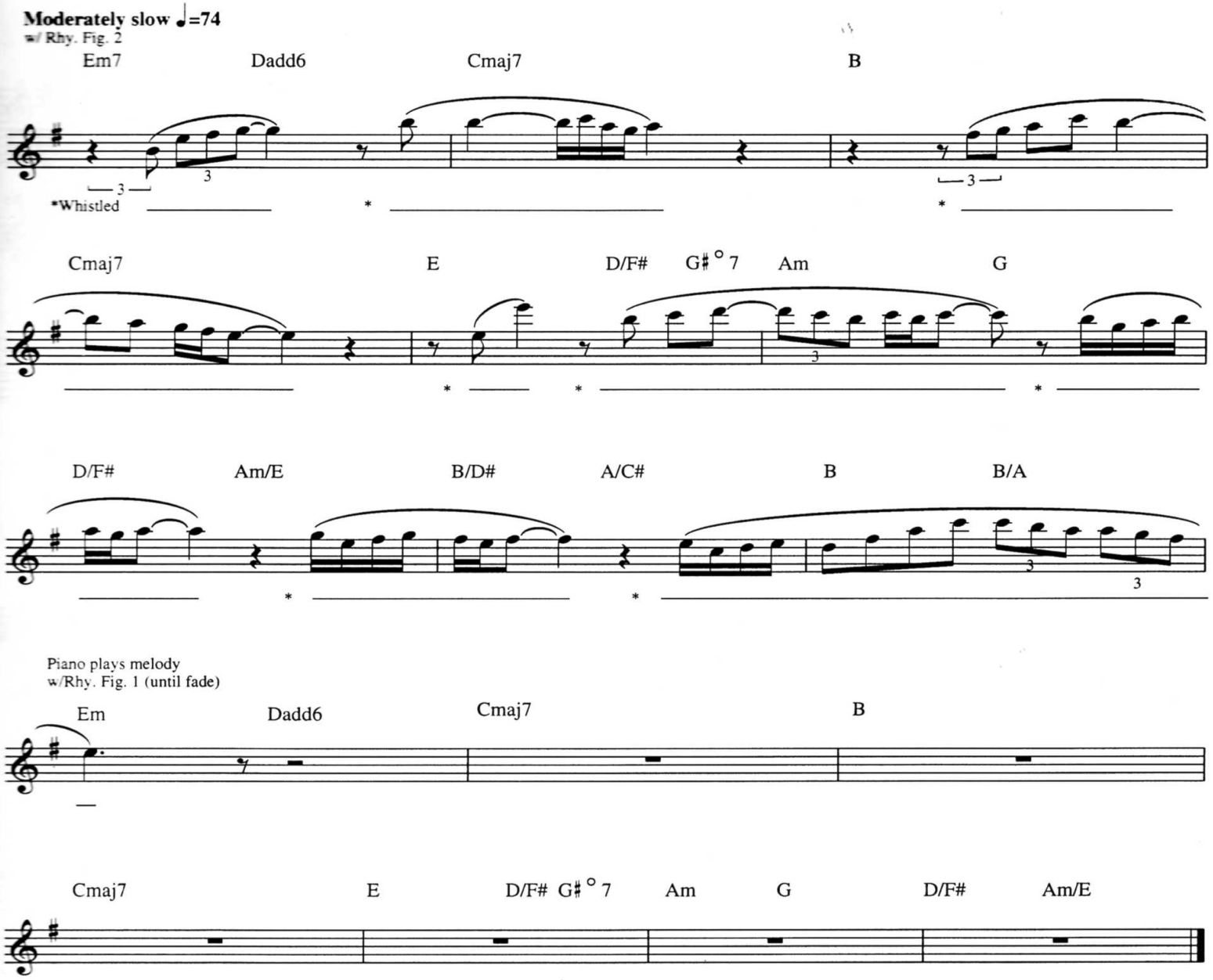



Am7 *(add9) Am7 Am7 Em7 Am7 *(add9) Am7 Am7 D B
(end Rhy. Fig. 3)
silk, and some are lea- ther. _ They're the fac - es of a stran - ger, but we love ___ to try _ them
nev - er saw the stran - ger? Did you ev - er let your lov - er see the stran - ger in __ your-
1.
with Riffs
A + A 1
Rhy. Fig. 4a
Em7 C7 Em7 C7
(simile)
(end Rhy. Fig. 4)
on.
2.Well we all __
Rhy. Fig.4
Gtrs (clean)
f
Bridge
2.,3.
Em7 Em7(typeII) Gmaj7 GmMaj7 *D/F#
Gtrs.4&6(acous.)
self?
Don't be a - fraid _ to try _ a - gain _
Gtr.5



* Denotes bass part

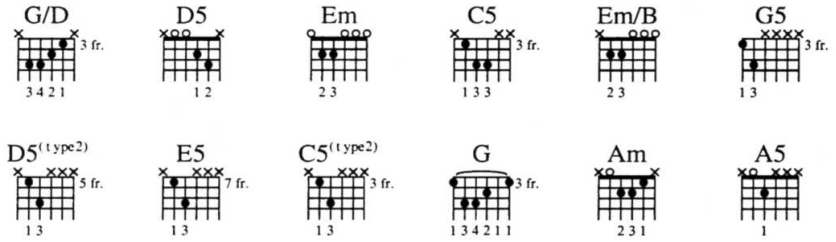

Coda
Verse
w/Rhy. Fig. 3
B7(♭13 #9)
Em7
*Am7
Em7
self.
4. You may ne-ver un - der-stand _ how the stran- ger is in - spir-ed, but he
*Am7
C
D
B7(♭13 #9)
is - n't al - ways e - vil and he is _____ not al - ways wrong. Though you
Em7
*Am7
drown in good in - ten - tions, you will ne - ver quench the fire. _____ You'll give in-
w/ Riffs A& A1 (both 1st 2 bars only)
repeat until crossfade &
Rhy. Figs. 4 & 4a (repeat until crossfade)
*Am7
D
B
Em7
__ to your _ de - sires ___ when the stran - ger comes a - long. _____
C7
Em7
C7
Ohh. _____
Ohh. _____
Crossfade (♩=74)
Em7
C7
(etc....)
D6
B7/D#



Verse 3
Once I used to believe
I was such a great romancer.
Then I came home to a woman
that I could not recognize.
When I pressed her for a reason,
she refused to even answer.
It was then I felt the stranger
kick me right between the eyes.

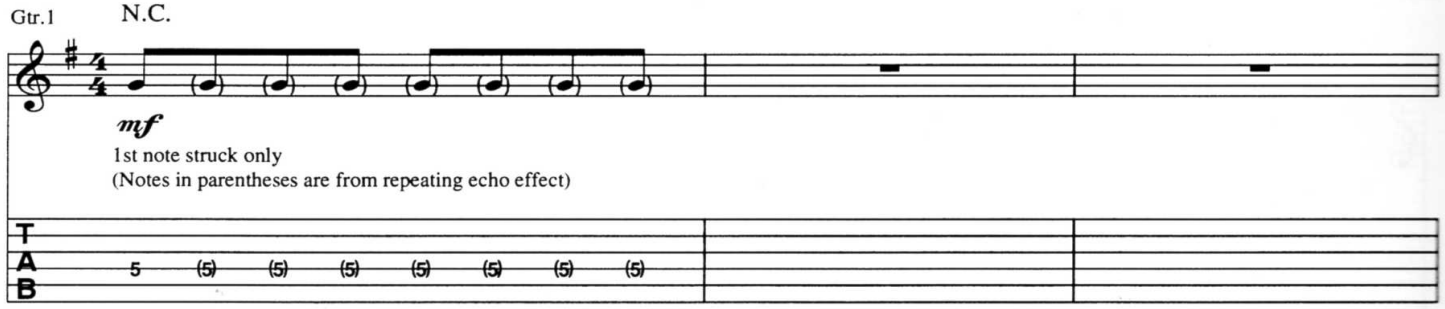
We Didn't Start The Fire

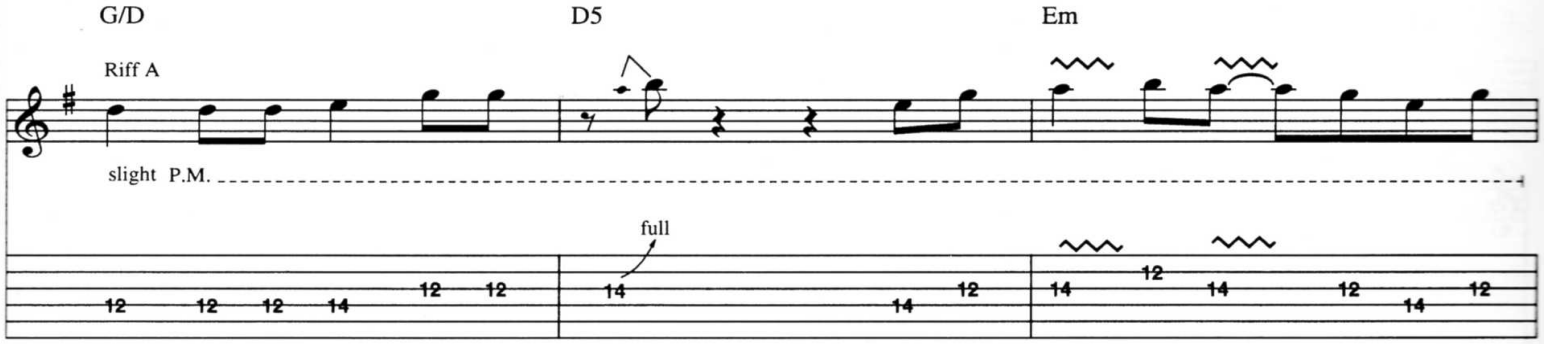
Words and Music by Billy Joel

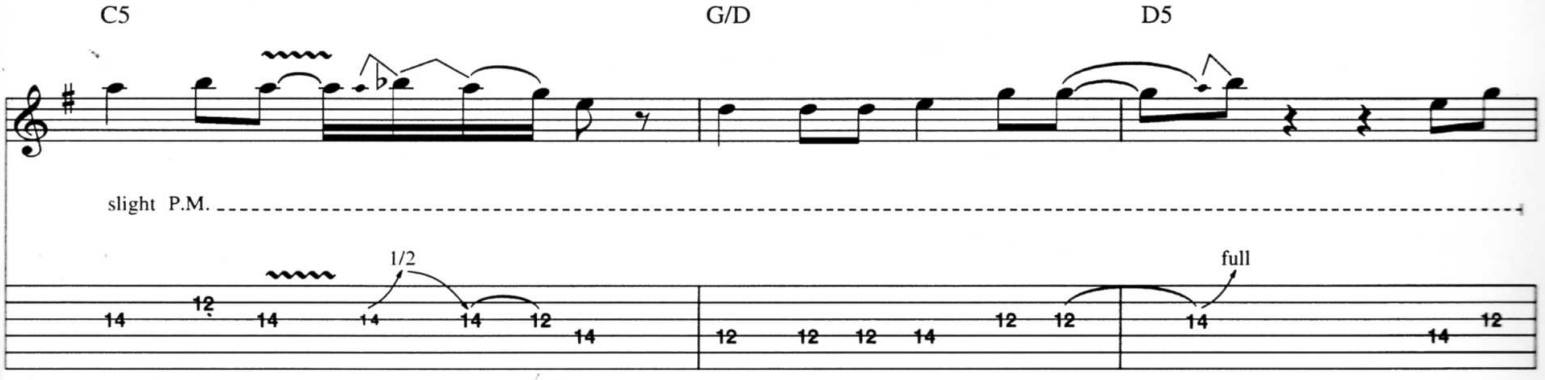


Intro

Moderate Rock ♩=144







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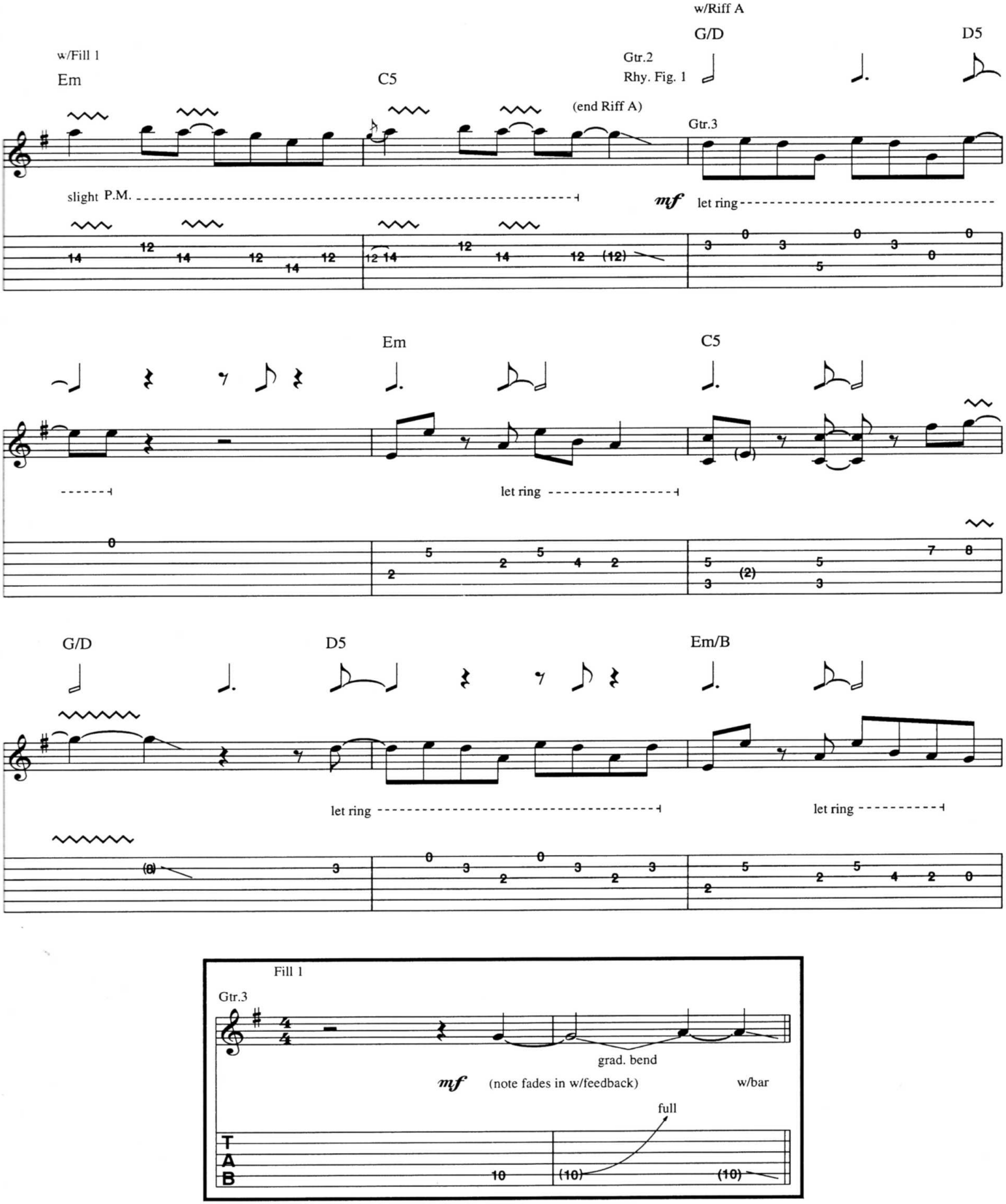
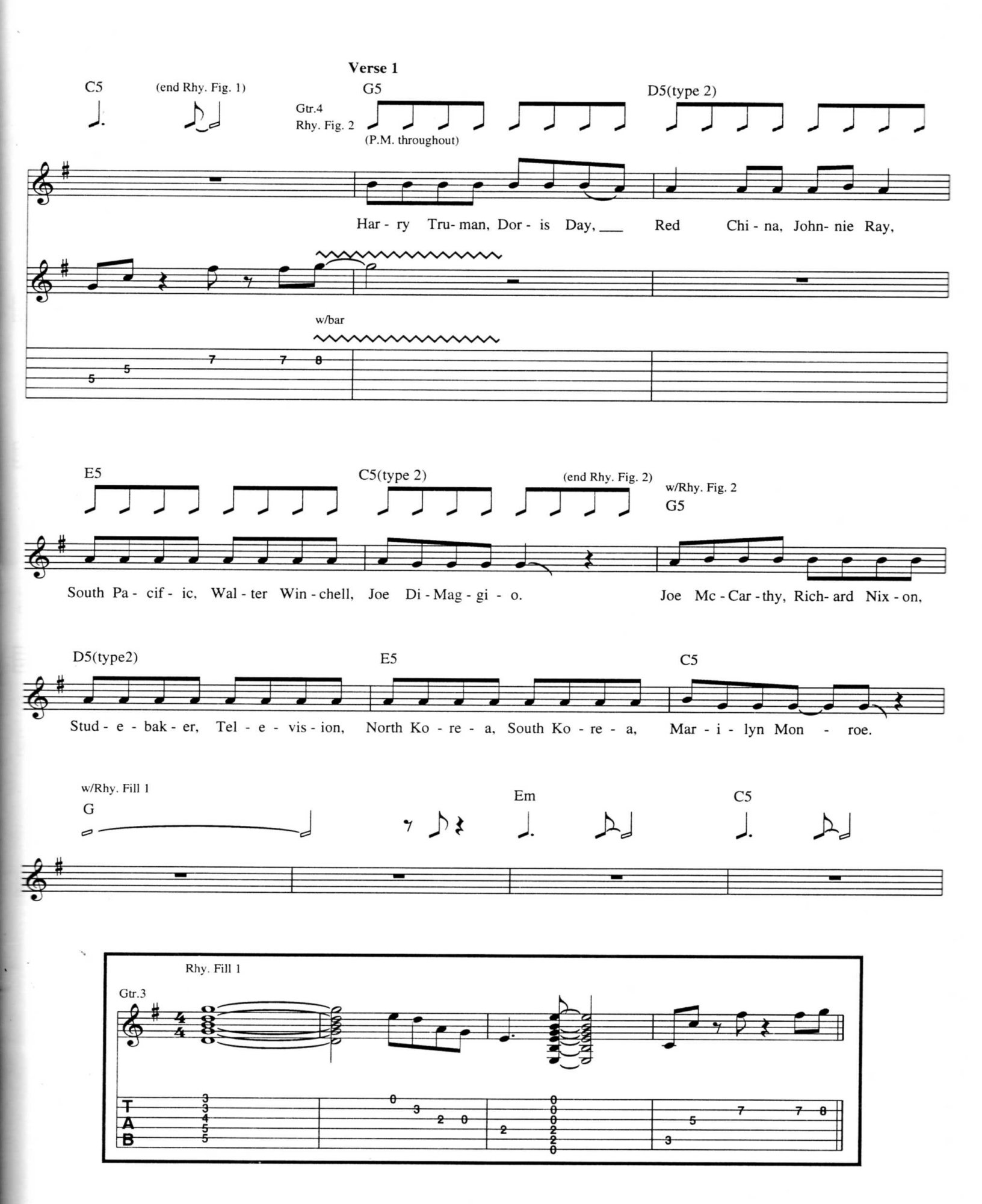
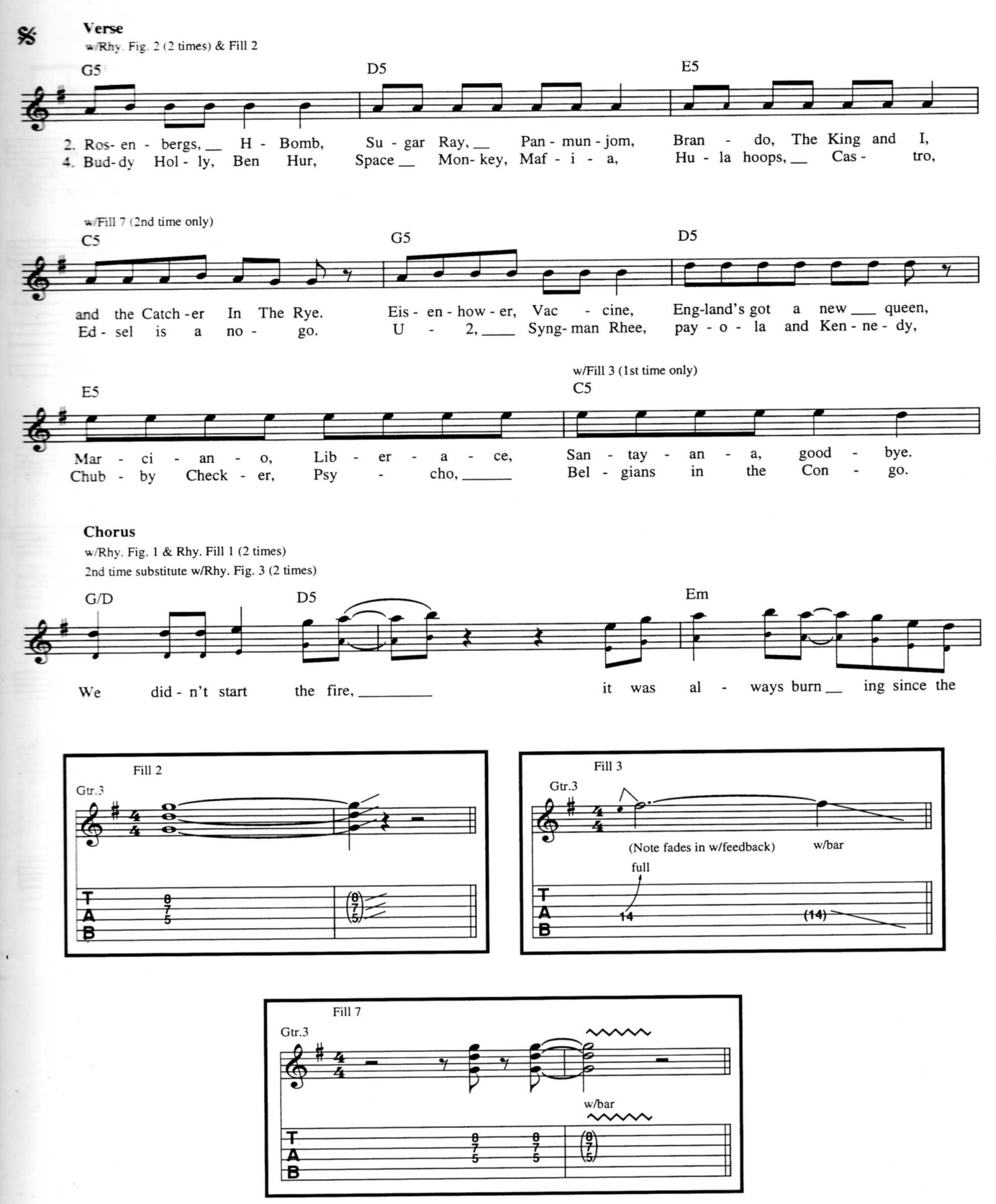
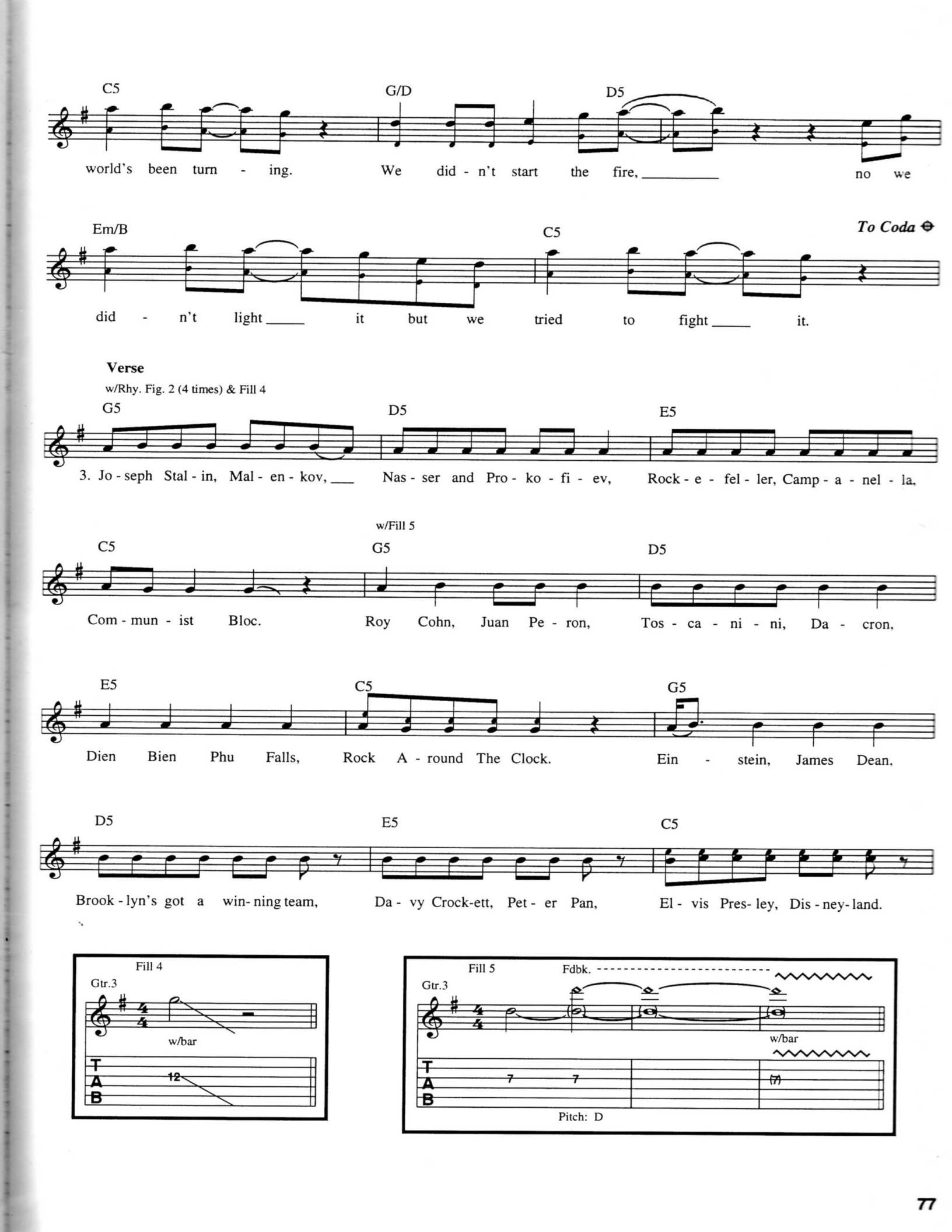
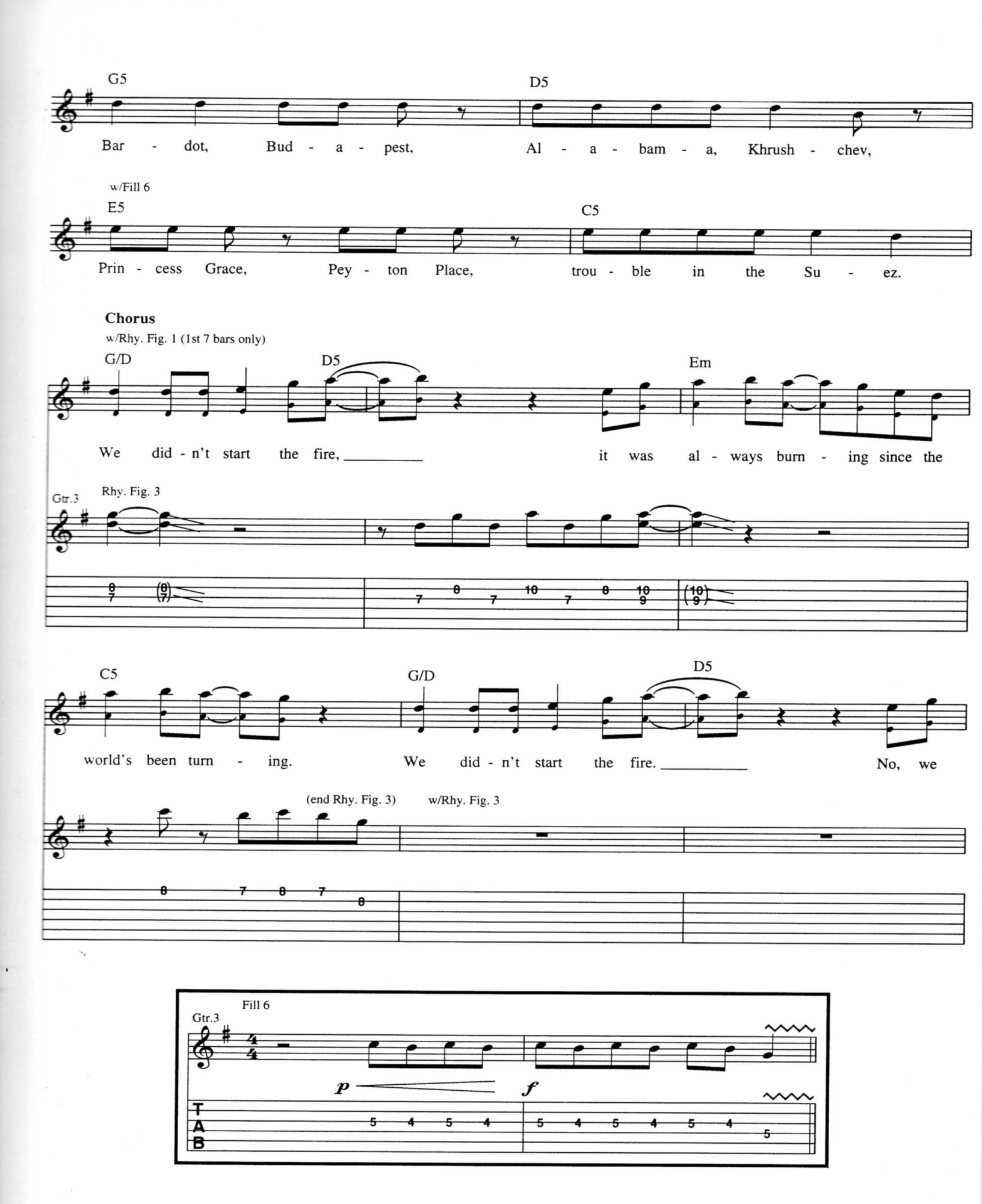
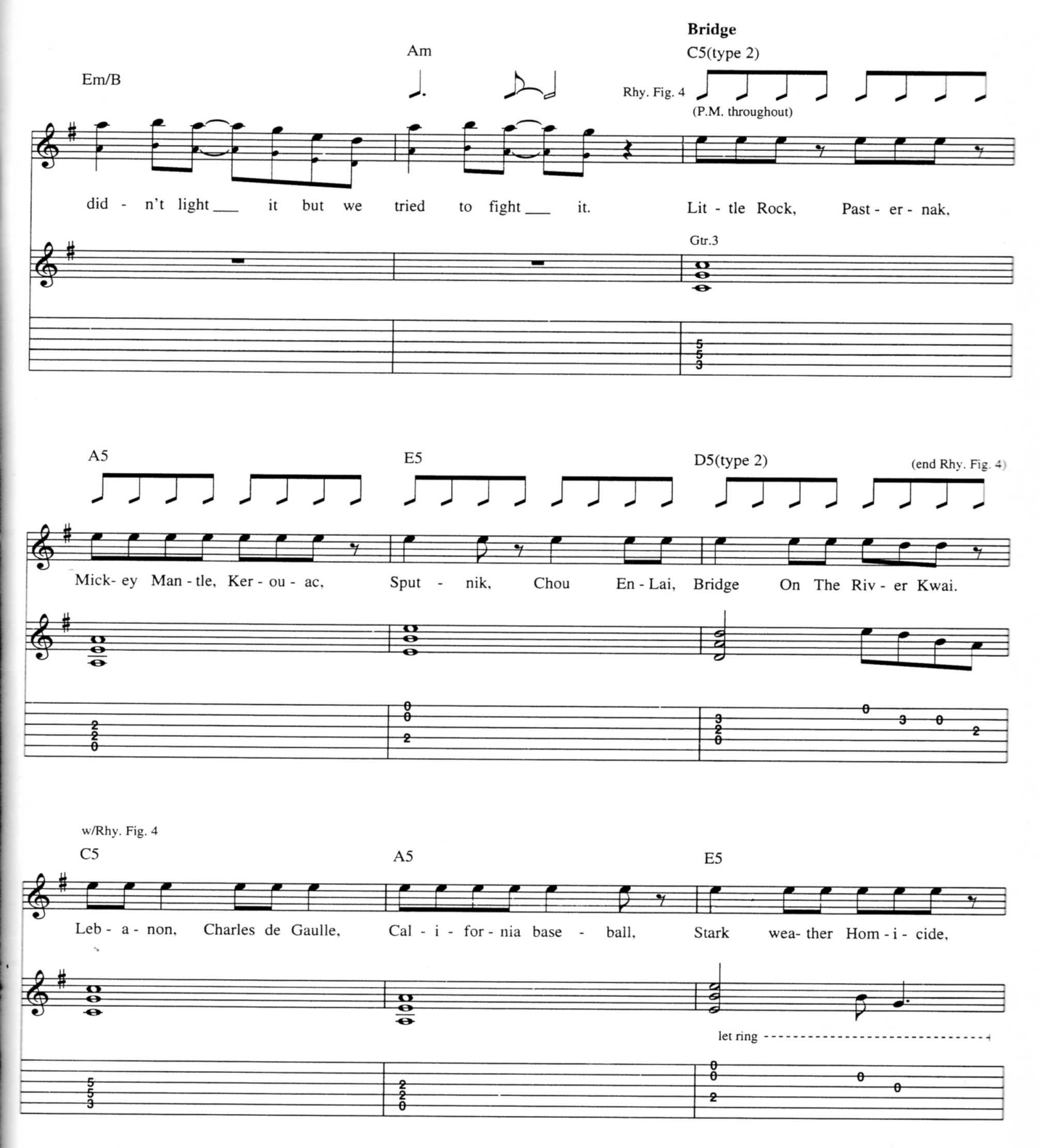

w/Fill 1
Em
C5
Gtr.2
Rhy. Fig. 1
w/Riff A
G/D
D5
(end Riff A)
Gtr.3
slight P.M.
mf
let ring
Em
C5
let ring
G/D
D5
Em/B
let ring
let ring
Fill 1
Gtr.3
grad. bend
mf
(note fades in w/feedback)
w/bar
full
T
A
B

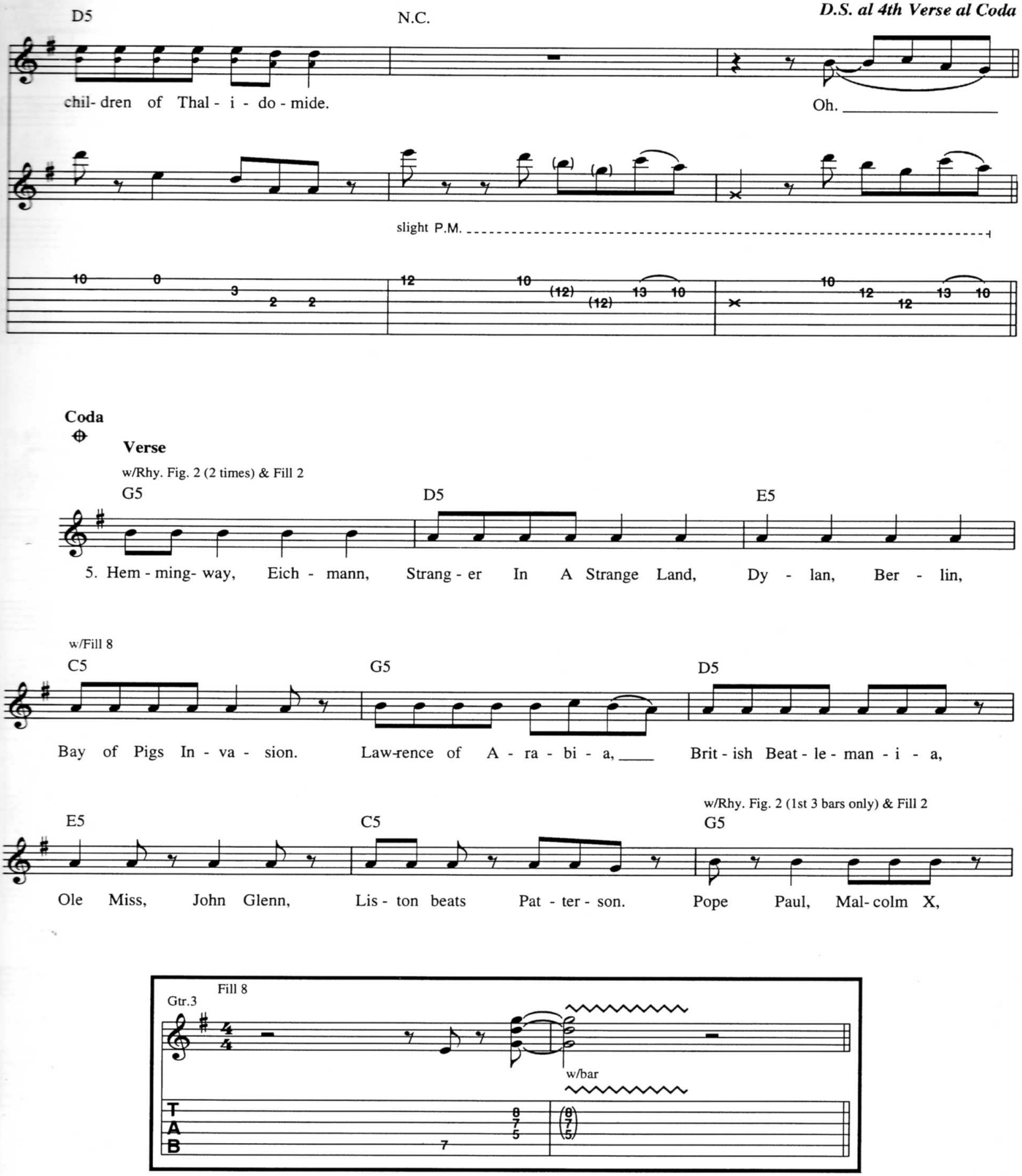

Verse 1
C5
(end Rhy. Fig. 1)
Gtr.4
Rhy. Fig. 2
G5
(P.M. throughout)
D5(type 2)
Har - ry Tru- man, Dor - is Day, ___ Red Chi - na, John- nie Ray,
w/bar
E5
C5(type 2)
(end Rhy. Fig. 2)
w/Rhy. Fig. 2
G5
South Pa - cif - ic, Wal - ter Win - chell, Joe Di - Mag - gi - o.
Joe Mc - Car - thy, Rich- ard Nix - on,
D5(type2)
E5
C5
Stud - e - bak - er, Tel - e - vis - ion, North Ko - re - a, South Ko - re - a, Mar - i - lyn Mon - roe.
w/Rhy. Fill 1
G
Em
C5
Rhy. Fill 1
Gtr.3
T
A
B

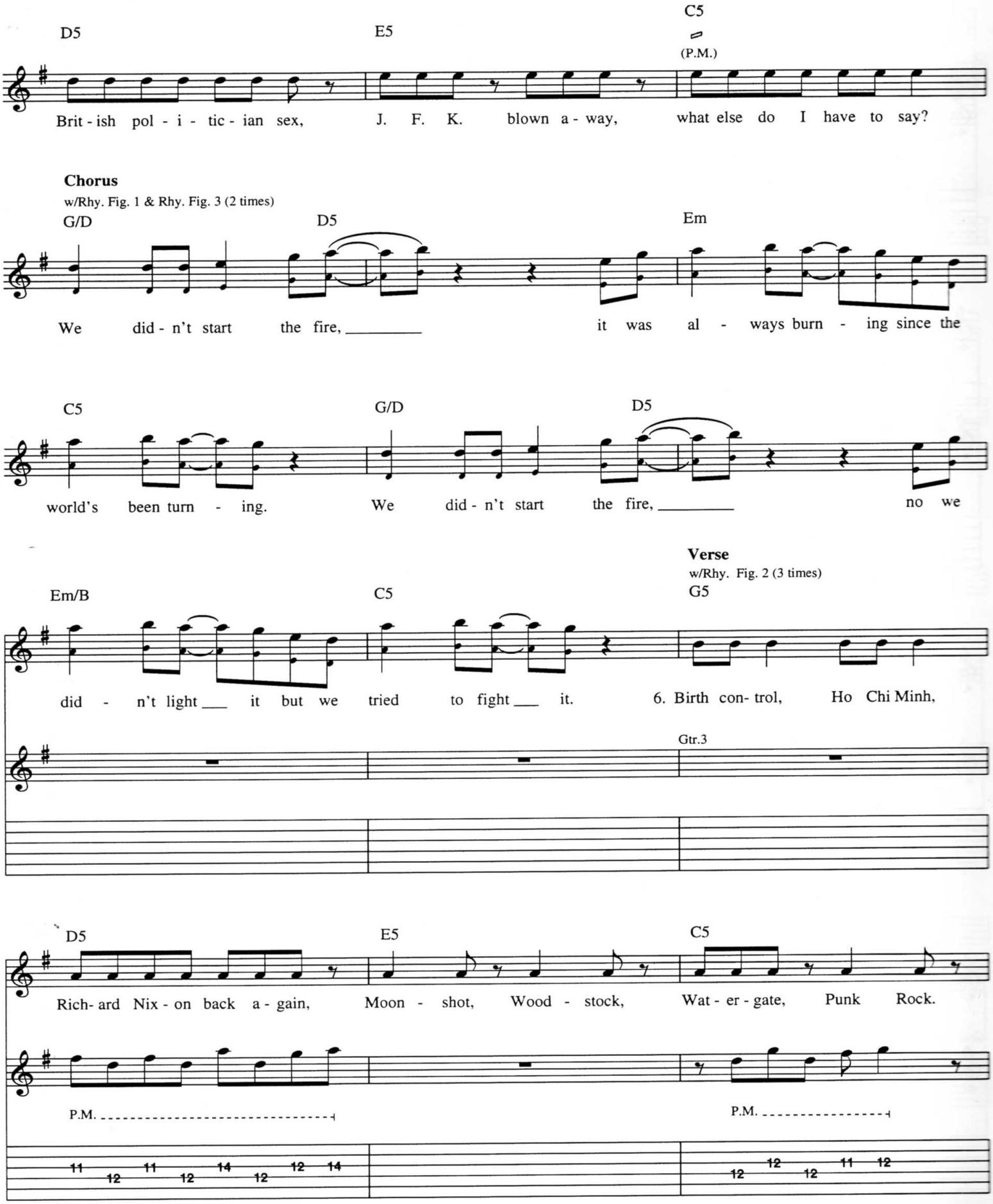

Verse
w/Rhy. Fig. 2 (2 times) & Fill 2
G5
D5
E5
2. Ros- en - bergs, __ H - Bomb, Su - gar Ray, __ Pan - mun - jom, Bran - do, The King and I,
4. Bud- dy Hol - ly, Ben Hur, Space __ Mon- key, Maf - i - a, Hu - la hoops, __ Cas - tro,
w/Fill 7 (2nd time only)
C5
G5
D5
and the Catch - er In The Rye. Eis - en - how - er, Vac - cine, Eng-land's got a new ___ queen,
Ed - sel is a no - go. U - 2, ____ Syng- man Rhee, pay - o - la and Ken - ne - dy,
E5
w/Fill 3 (1st time only)
C5
Mar - ci - an - o, Lib - er - a - ce, San - tay - an - a, good - bye.
Chub - by Check - er, Psy - cho, _____ Bel - gians in the Con - go.
Chorus
w/Rhy. Fig. 1 & Rhy. Fill 1 (2 times)
2nd time substitute w/Rhy. Fig. 3 (2 times)
G/D
D5
Em
We did - n't start the fire, _____ it was al - ways burn __ ing since the
Fill 2
Gtr.3
T
A
B
Fill 3
Gtr.3
(Note fades in w/feedback)
w/bar
full
14
(14)
Fill 7
Gtr.3
w/bar

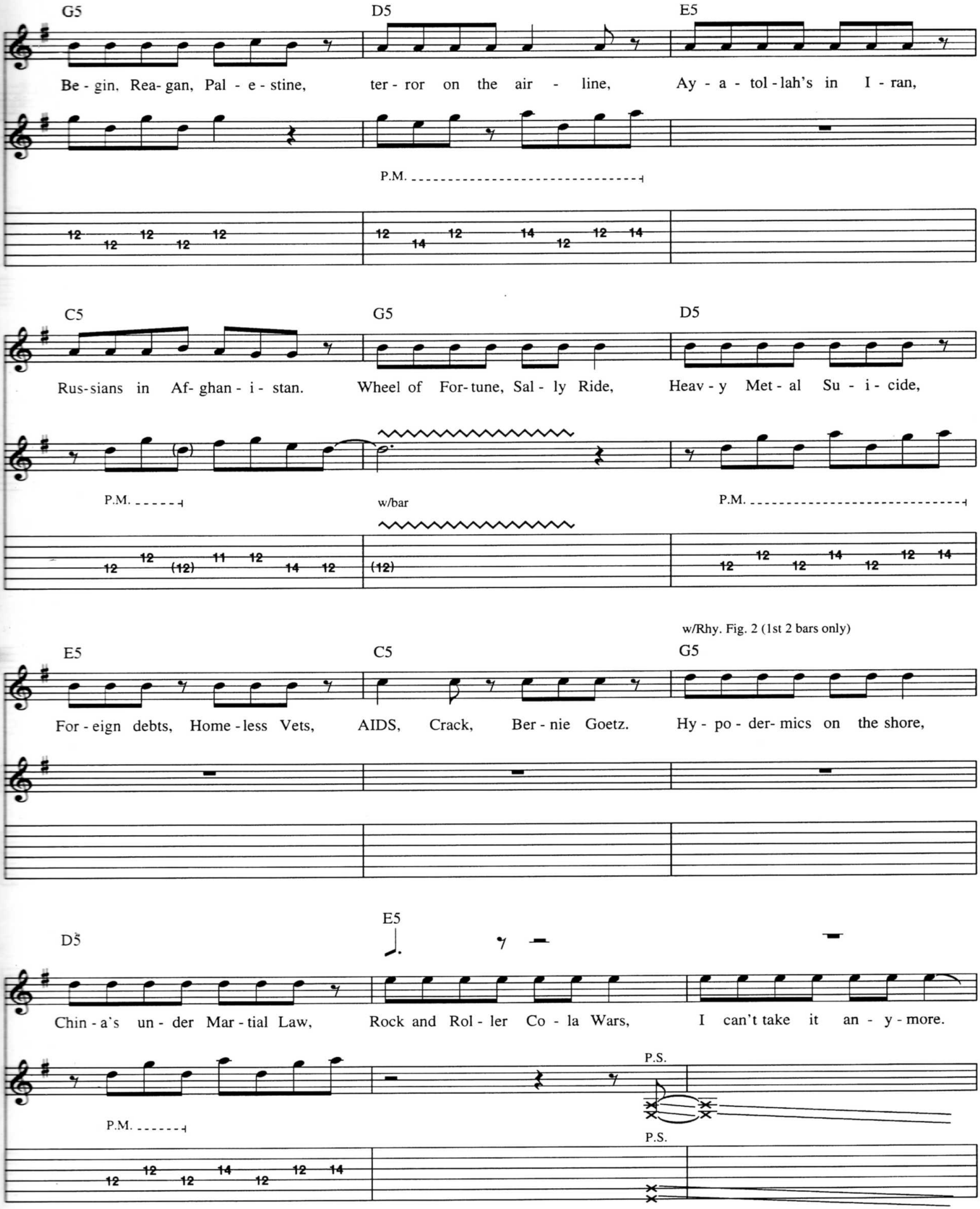

C5
G/D
D5
world's been turn - ing. We did - n't start the fire, _____ no we
Em/B
C5
To Coda
did - n't light _____ it but we tried to fight _____ it.
Verse
w/Rhy. Fig. 2 (4 times) & Fill 4
G5
D5
E5
3. Jo - seph Stal - in, Mal - en - kov, ___ Nas - ser and Pro - ko - fi - ev, Rock - e - fel - ler, Camp - a - nel - la,
w/Fill 5
C5
G5
D5
Com - mun - ist Bloc. Roy Cohn, Juan Pe - ron, Tos - ca - ni - ni, Da - cron,
E5
C5
G5
Dien Bien Phu Falls, Rock A - round The Clock. Ein - stein, James Dean,
D5
E5
C5
Brook - lyn's got a win- ning team, Da - vy Crock-ett, Pet - er Pan, El - vis Pres- ley, Dis - ney- land.
Fill 4
Gtr.3
w/bar
T
A
B
12
Fill 5
Fdbk.
Gtr.3
w/bar
T
A
B
7
7
(7)
Pitch: D


G5
D5
Bar - dot, Bud - a - pest, Al - a - bam - a, Khrush - chev,
w/Fill 6
E5
C5
Prin - cess Grace, Pey - ton Place, trou - ble in the Su - ez.
Chorus
w/Rhy. Fig. 1 (1st 7 bars only)
G/D
D5
Em
We did - n't start the fire, it was al - ways burn - ing since the
Gtr.3
Rhy. Fig. 3
C5
G/D
D5
world's been turn - ing. We did - n't start the fire. No, we
(end Rhy. Fig. 3)
w/Rhy. Fig. 3
Fill 6
Gtr.3
p
f
T
A
B


Bridge
Em/B
Am
C5(type 2)
Rhy. Fig. 4
(P.M. throughout)
did - n't light ___ it but we tried to fight ___ it.
Lit - tle Rock, Past - er - nak,
Gtr.3
A5
E5
D5(type 2)
(end Rhy. Fig. 4)
Mick- ey Man - tle, Ker - ou - ac, Sput - nik, Chou En - Lai, Bridge On The Riv - er Kwai.
w/Rhy. Fig. 4
C5
A5
E5
Leb - a - non, Charles de Gaulle, Cal - i - for - nia base - ball, Stark wea- ther Hom - i - cide,
let ring


D5
N.C.
D.S. al 4th Verse al Coda
chil- dren of Thal - i - do - mide.
Oh.
slight P.M.
Coda
Verse
w/Rhy. Fig. 2 (2 times) & Fill 2
G5
D5
E5
5. Hem - ming- way, Eich - mann, Strang - er In A Strange Land, Dy - lan, Ber - lin,
w/Fill 8
C5
G5
D5
Bay of Pigs In - va - sion. Law-rence of A - ra - bi - a, Brit - ish Beat - le - man - i - a,
w/Rhy. Fig. 2 (1st 3 bars only) & Fill 2
E5
C5
G5
Ole Miss, John Glenn, Lis - ton beats Pat - ter - son. Pope Paul, Mal- colm X,
Fill 8
Gtr.3
w/bar
T
A
B


D5
E5
C5
(P.M.)
Brit - ish pol - i - tic - ian sex, J. F. K. blown a - way, what else do I have to say?
Chorus
w/Rhy. Fig. 1 & Rhy. Fig. 3 (2 times)
G/D
D5
Em
We did - n't start the fire, it was al - ways burn - ing since the
C5
G/D
D5
world's been turn - ing. We did - n't start the fire, no we
Verse
w/Rhy. Fig. 2 (3 times)
Em/B
C5
G5
did - n't light it but we tried to fight it. 6. Birth con- trol, Ho Chi Minh,
Gtr.3
D5
E5
C5
Rich- ard Nix - on back a - gain, Moon - shot, Wood - stock, Wat - er - gate, Punk Rock.
P.M.
P.M.
11 12 11 12 14 12 12 14
12 12 12 11 12


G5
D5
E5
Be - gin, Rea- gan, Pal - e - stine, ter - ror on the air - line, Ay - a - tol - lah's in I - ran,
P.M.
C5
G5
D5
Rus-sians in Af- ghan - i - stan. Wheel of For- tune, Sal - ly Ride, Heav - y Met - al Su - i - cide,
P.M.
w/bar
P.M.
w/Rhy. Fig. 2 (1st 2 bars only)
E5
C5
G5
For - eign debts, Home - less Vets, AIDS, Crack, Ber - nie Goetz. Hy - po - der- mics on the shore,
D5
E5
Chin - a's un - der Mar - tial Law, Rock and Rol - ler Co - la Wars, I can't take it an - y - more.
P.S.
P.M.
P.S.

Chorus

w/Rhy. Fig. 1 & Rhy. Fig. 3 (2 times)

G/D D5 Em

We did - n't start the fire, _____ it was al - ways burn - ing since the

C5 G/D D5

world's been turn - ing on us. We did - n't start the fire, _____ but when

w/Rhy. Fig. 1 (1st 4 bars only) & Rhy. Fig. 3

Em/B C5 G/D D5

we are gone ___ will it still burn on, ____ and on, _____ and on, ____ and on, ___

Em C5

___ and on, ____ and on, _____ and on, ____ and on? _____

w/Rhy. Fig. 1 (bars 5-8) & Rhy. Fig. 3

G/D D5 Em/B

We did - n't start the fire, _____ it was al - ways burn - ing since the

w/Rhy. Fig. 1 (bars 1-4) & Rhy. Fig. 3

C5 G/D D5

world's been turn - ing. We did - n't start the fire. _____ No, we

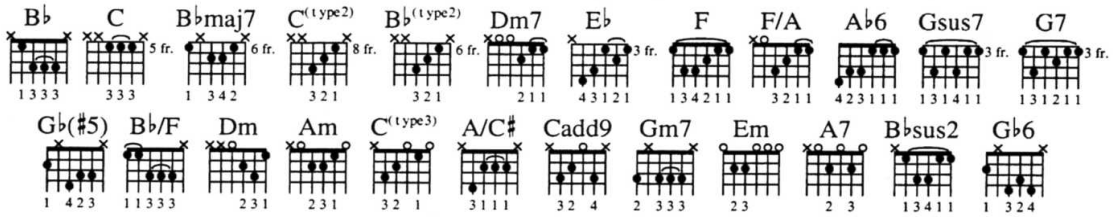
Repeat and Fade

Em C5

did - n't light _____ it but we tried to fight _____ it.

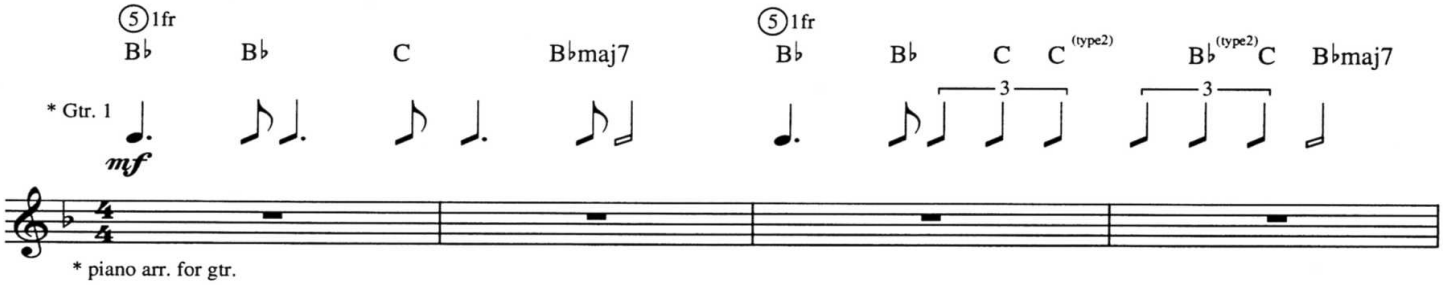
This Is The Time

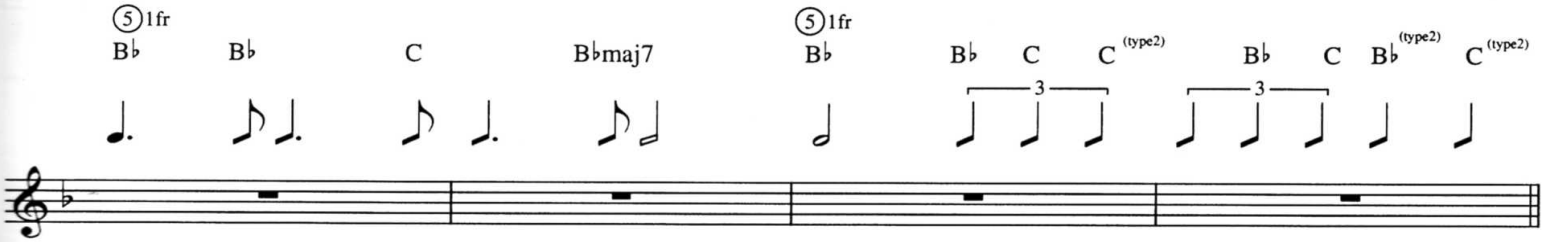
Words and Music by Billy Joel

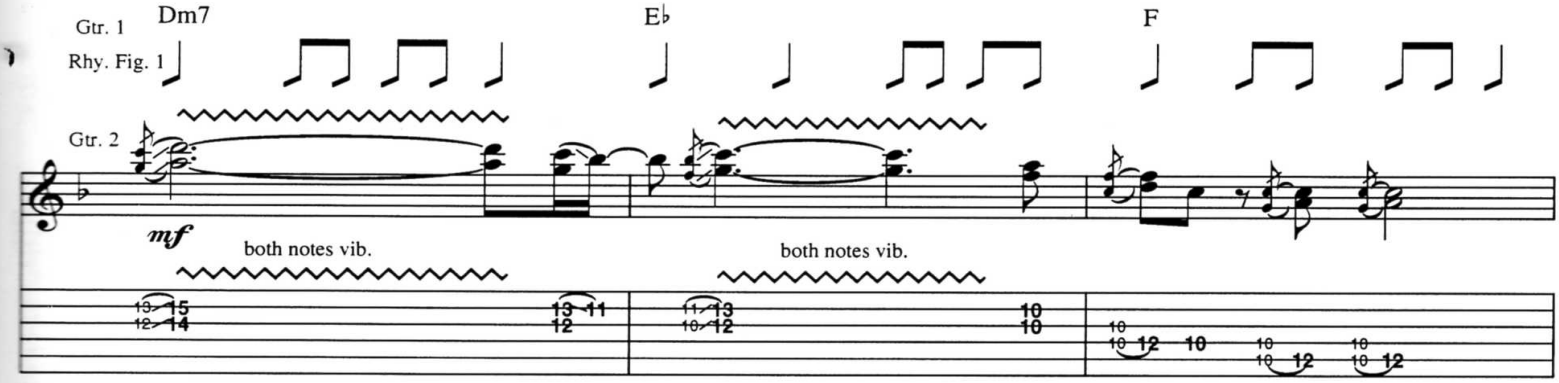


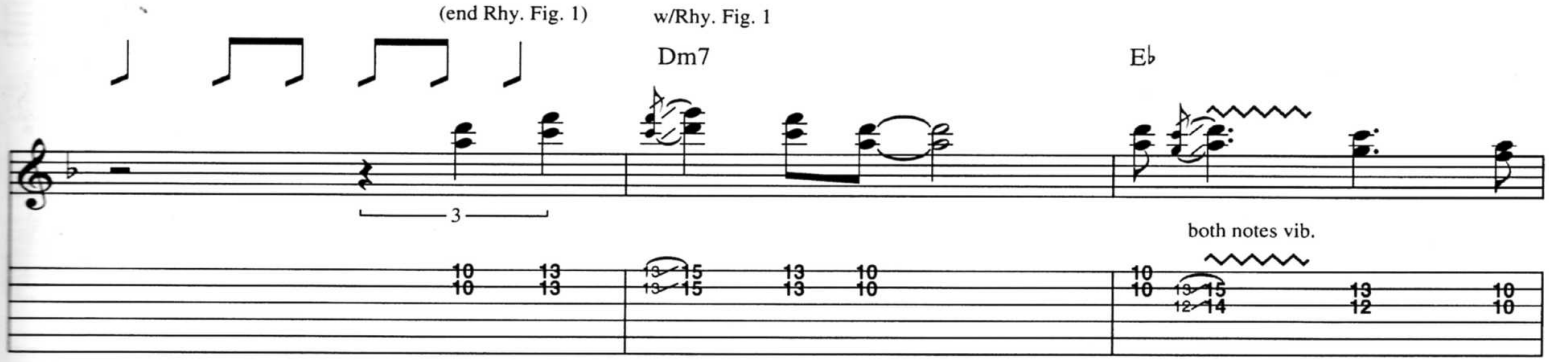
Intro

Moderate Rock ♩ = 126









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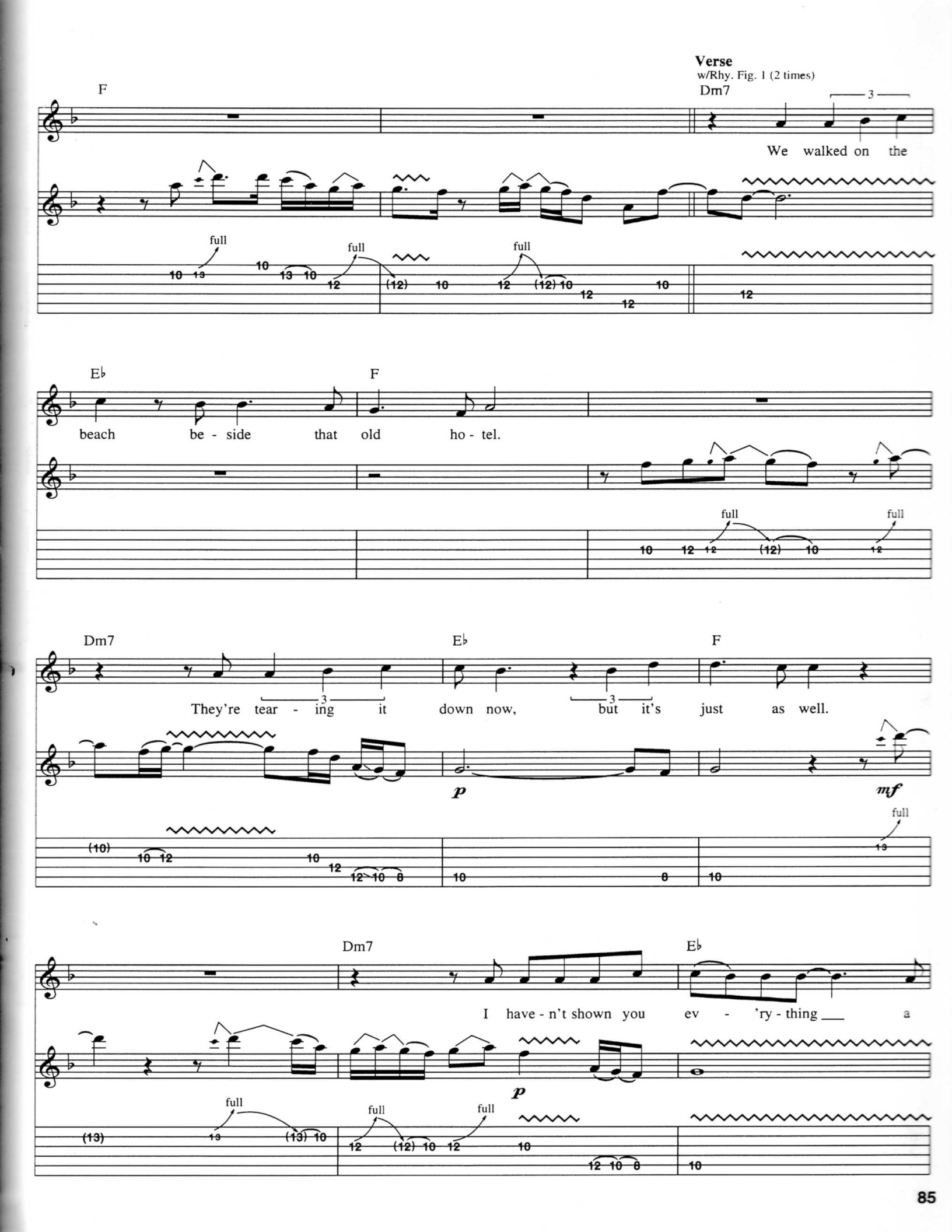
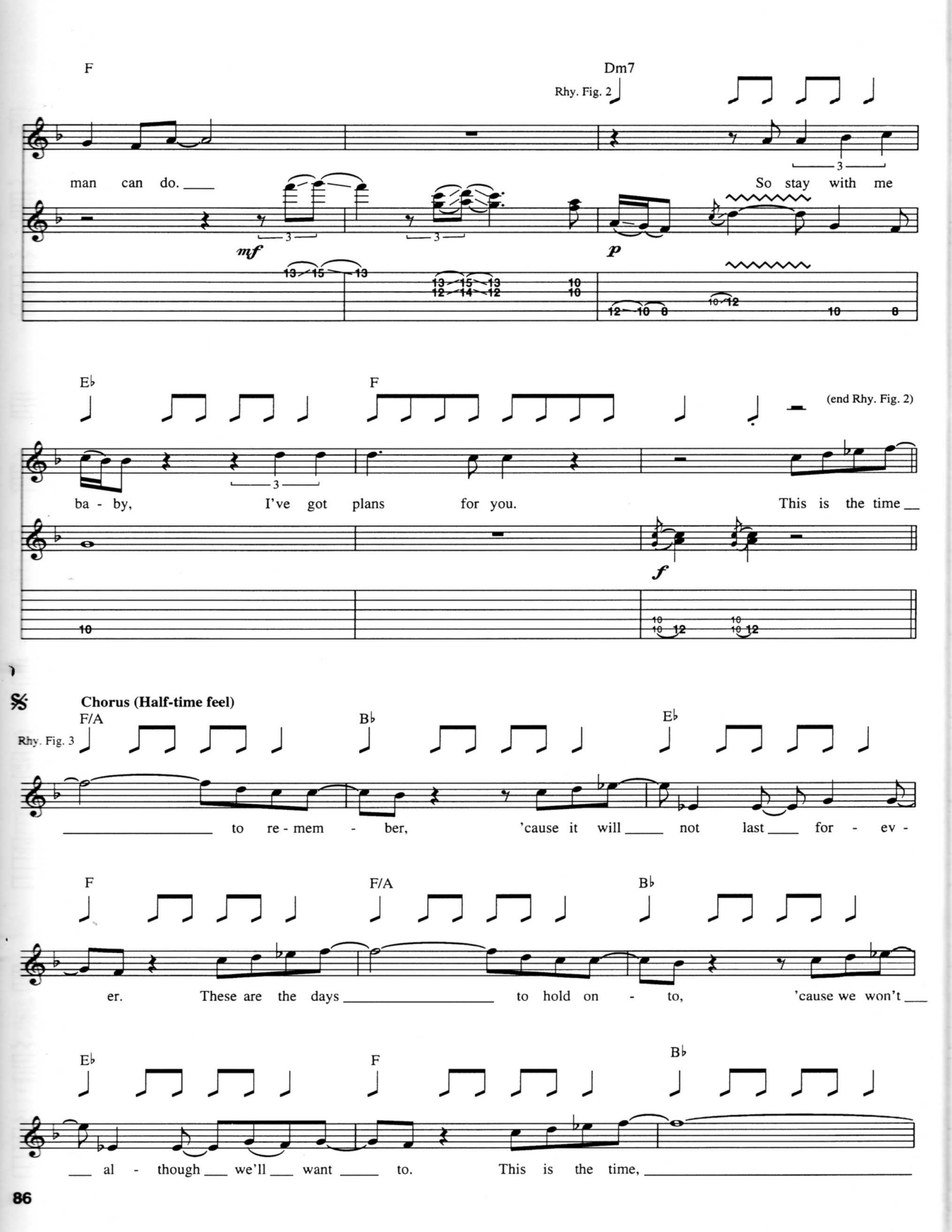
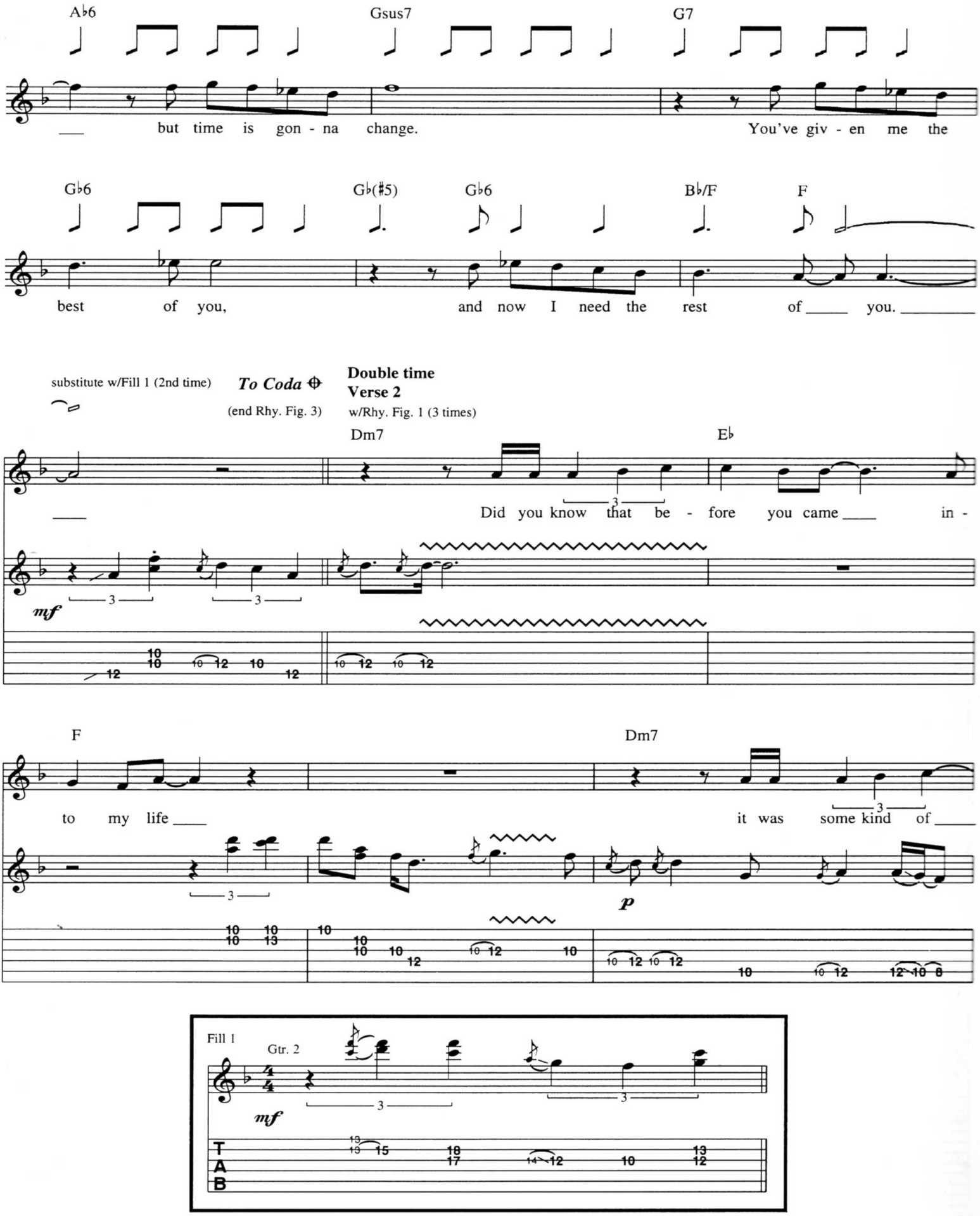
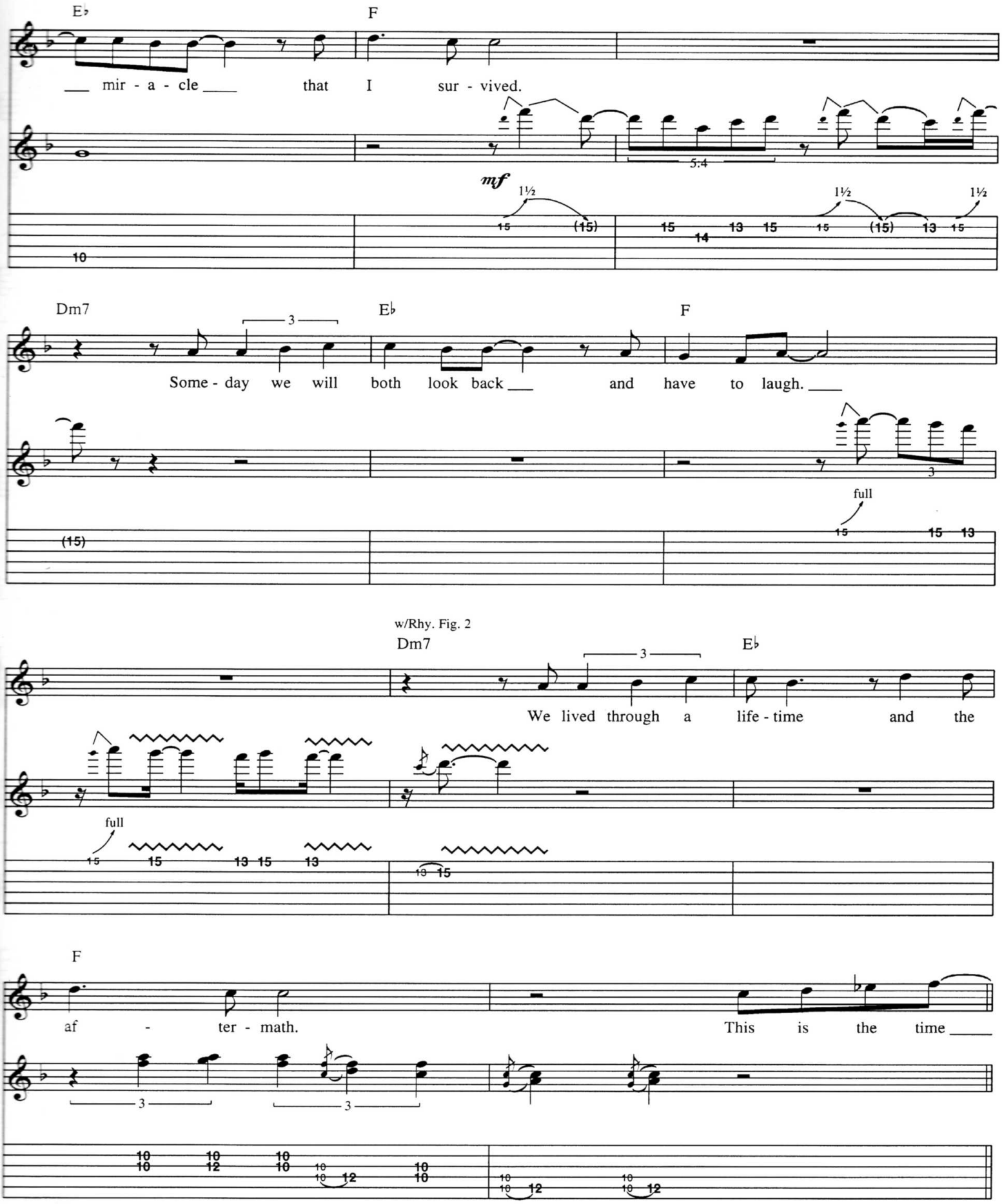
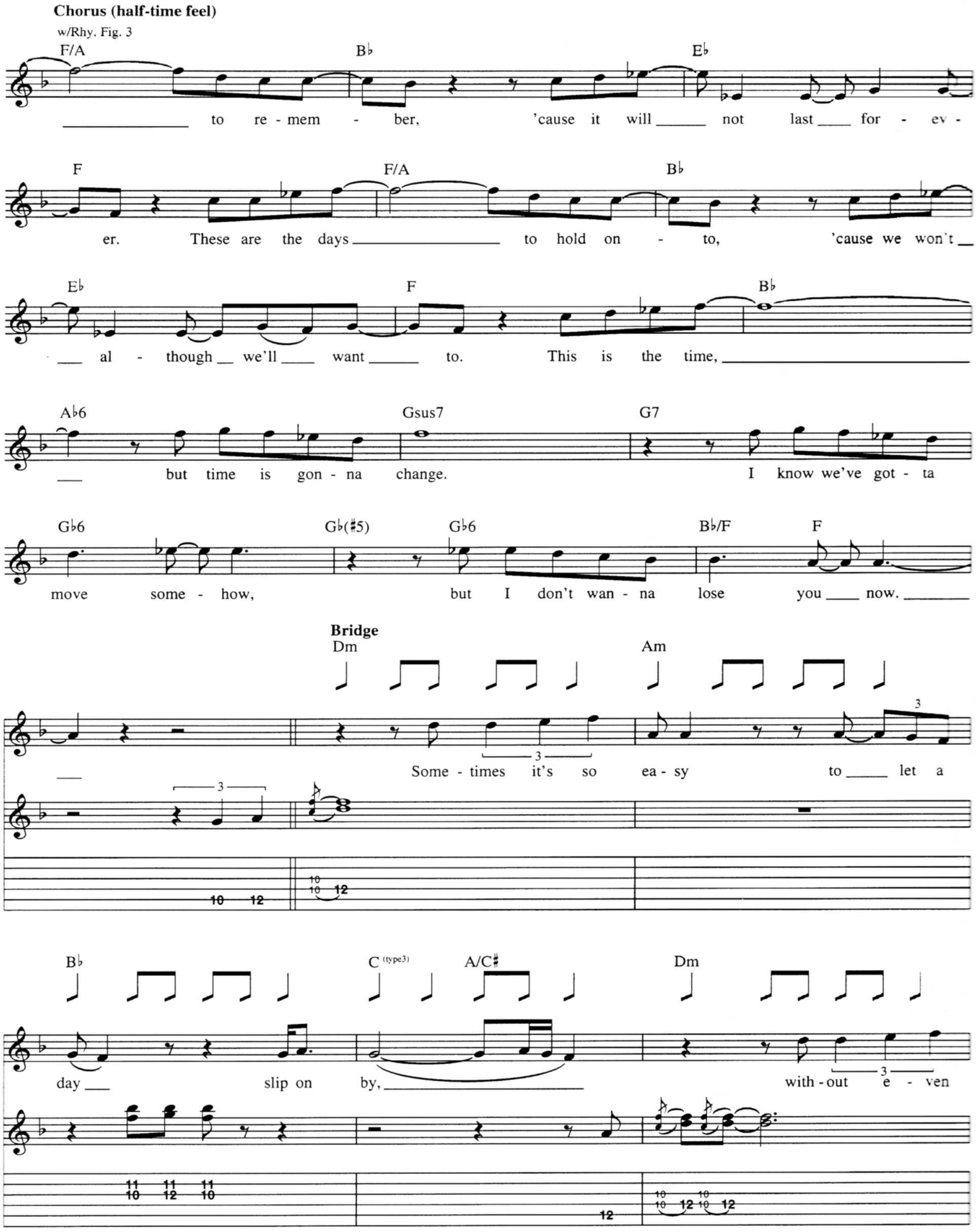
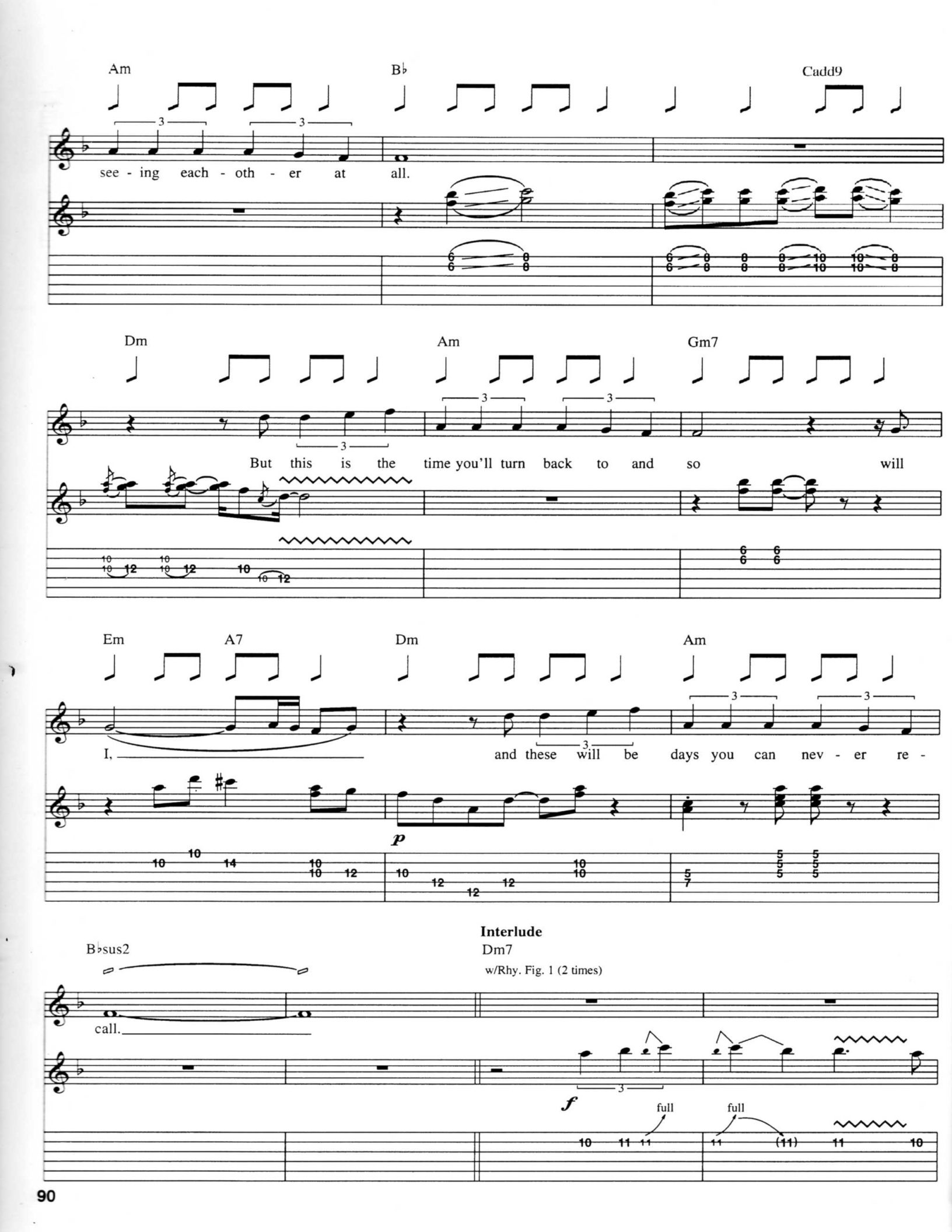

Verse
w/Rhy. Fig. 1 (2 times)
F
Dm7
We walked on the
full
full
full
E♭
F
beach be - side that old ho - tel.
full
full
Dm7
E♭
F
They're tear - ing it down now, but it's just as well.
p
mf
full
Dm7
E♭
I have - n't shown you ev - 'ry - thing a
p
full
full
full

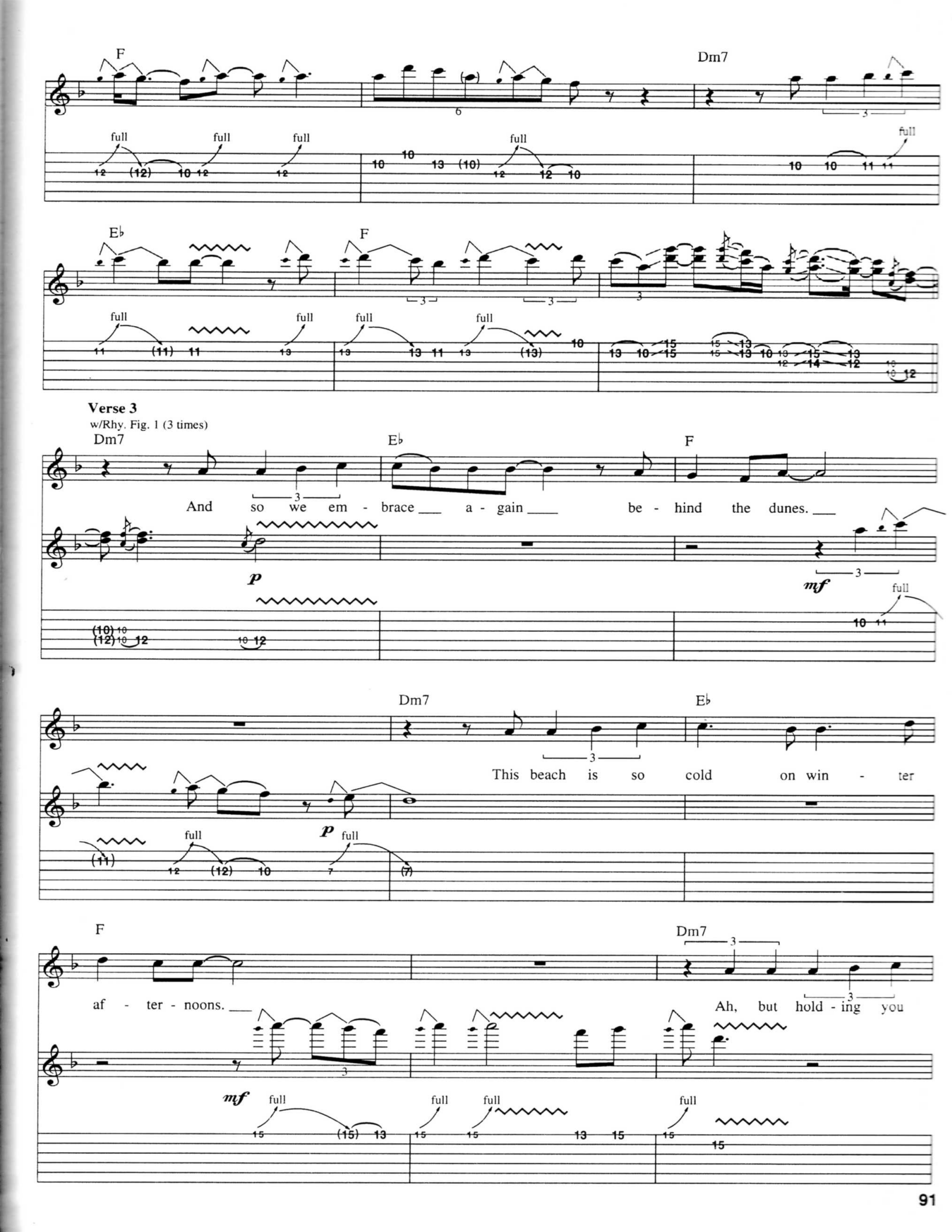

F
Dm7
Rhy. Fig. 2
man can do.
So stay with me
mf
p
E♭
F
(end Rhy. Fig. 2)
ba - by, I've got plans for you.
This is the time
f
Chorus (Half-time feel)
F/A
B♭
E♭
Rhy. Fig. 3
to re - mem - ber, 'cause it will not last for - ev -
F
F/A
B♭
er. These are the days to hold on - to, 'cause we won't
E♭
F
B♭
al - though we'll want to. This is the time,

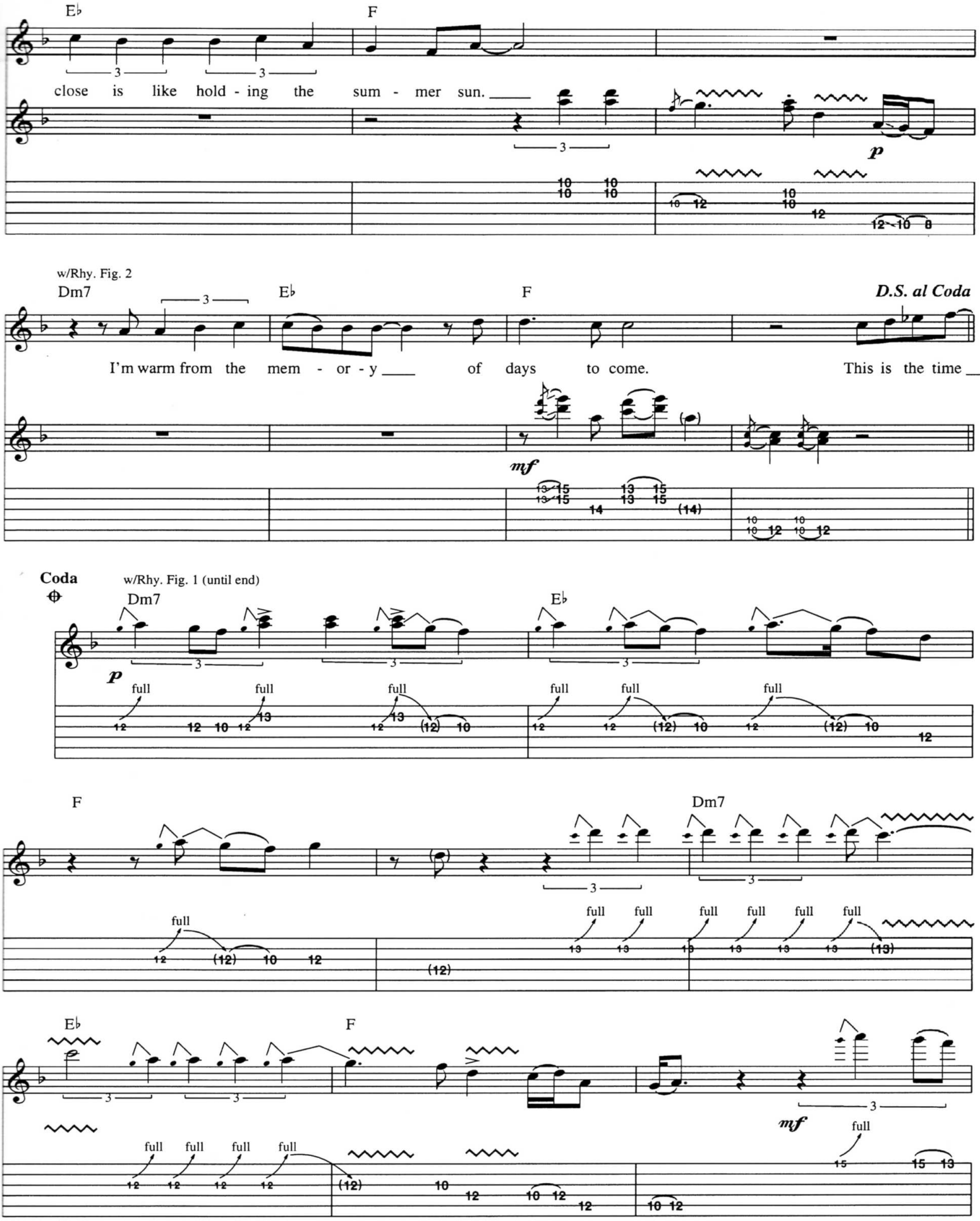

A♭6
Gsus7
G7
___ but time is gon - na change.
You've giv - en me the
G♭6
G♭(♯5)
G♭6
B♭/F
F
best of you,
and now I need the rest of ___ you. ___
substitute w/Fill 1 (2nd time)
To Coda ⊕
(end Rhy. Fig. 3)
Double time
Verse 2
w/Rhy. Fig. 1 (3 times)
Dm7
E♭
___
Did you know that be - fore you came ___ in -
mf
F
Dm7
to my life ___
it was some kind of ___
p
Fill 1
Gtr. 2
mf
T
A
B

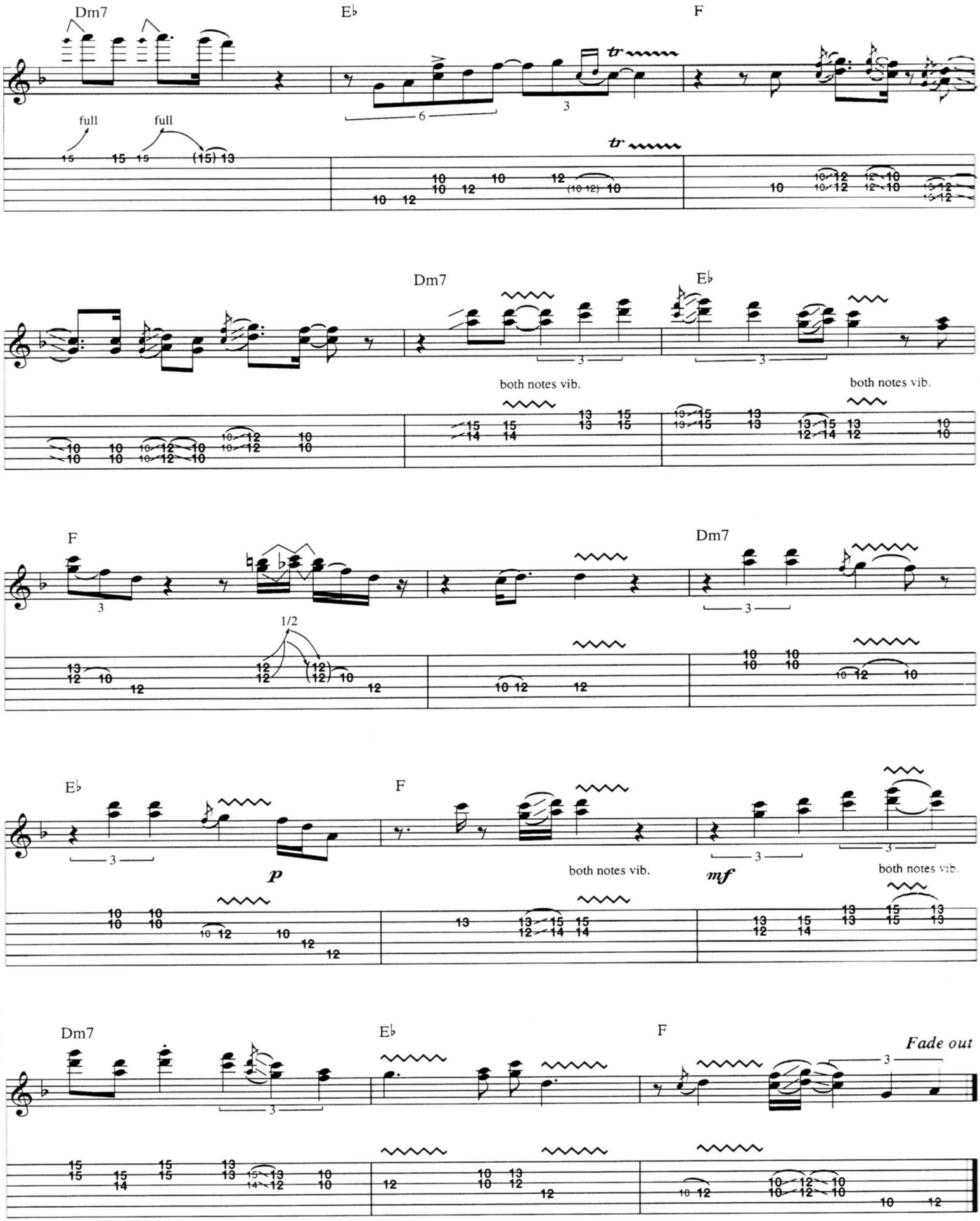

E♭
F
___ mir - a - cle ___ that I sur - vived.
mf
1½
5:4
Dm7
E♭
F
Some - day we will both look back ___ and have to laugh. ___
full
w/Rhy. Fig. 2
Dm7
E♭
We lived through a life - time and the
full
F
af - ter - math.
This is the time ___


Chorus (half-time feel)
w/Rhy. Fig. 3
F/A
B♭
E♭
to re - mem - ber, 'cause it will not last for - ev -
F
F/A
B♭
er. These are the days to hold on - to, 'cause we won't
E♭
F
B♭
al - though we'll want to. This is the time,
A♭6
Gsus7
G7
but time is gon - na change. I know we've got - ta
G♭6
G♭(♯5)
G♭6
B♭/F
F
move some - how, but I don't wan - na lose you now.
Bridge
Dm
Am
Some - times it's so ea - sy to let a
B♭
C (type3)
A/C♯
Dm
day slip on by,
with - out e - ven


Am
B♭
Cadd9
see - ing each - oth - er at all.
Dm
Am
Gm7
But this is the time you'll turn back to and so will
Em
A7
Dm
Am
I,
and these will be days you can nev - er re -
p
Interlude
B♭sus2
Dm7
w/Rhy. Fig. 1 (2 times)
call.
f
full
full

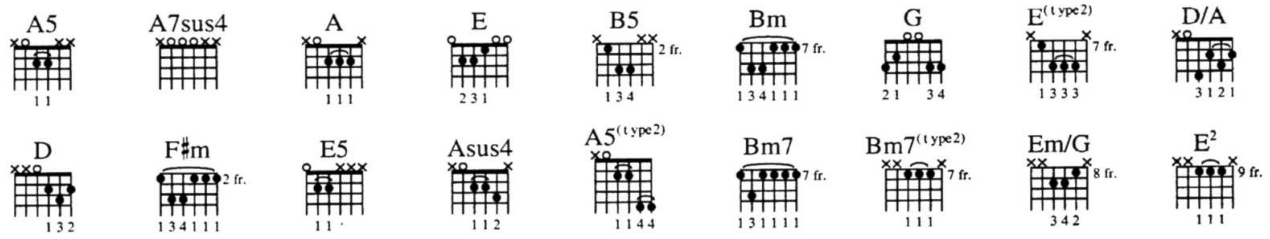

F
Dm7
full
E♭
F
Verse 3
w/Rhy. Fig. 1 (3 times)
Dm7
E♭
F
And so we em - brace a - gain be - hind the dunes.
p
mf
Dm7
E♭
This beach is so cold on win - ter
p
F
Dm7
af - ter - noons.
Ah, but hold - ing you
mf


E♭
F
close is like hold - ing the sum - mer sun.
p
w/Rhy. Fig. 2
Dm7
E♭
F
D.S. al Coda
I'm warm from the mem - or - y of days to come.
This is the time
mf
Coda
w/Rhy. Fig. 1 (until end)
Dm7
E♭
p
full
F
Dm7
E♭
F
mf


Dm7
E♭
F
full
full
tr
tr
Dm7
E♭
both notes vib.
both notes vib.
F
Dm7
1/2
E♭
F
p
both notes vib.
mf
both notes vib.
Dm7
E♭
F
Fade out

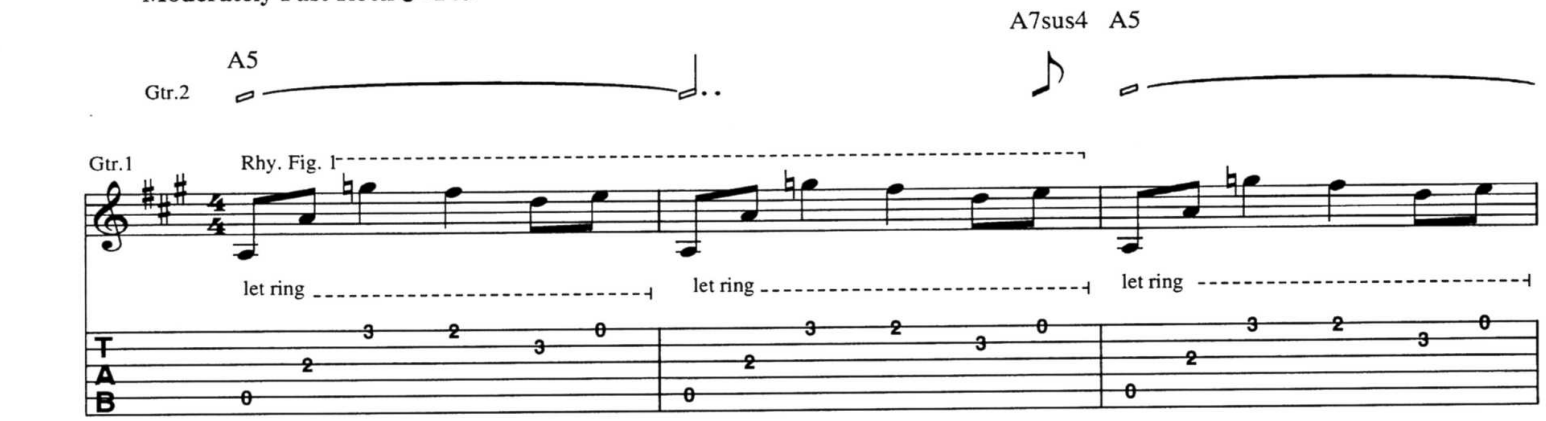
You May Be Right

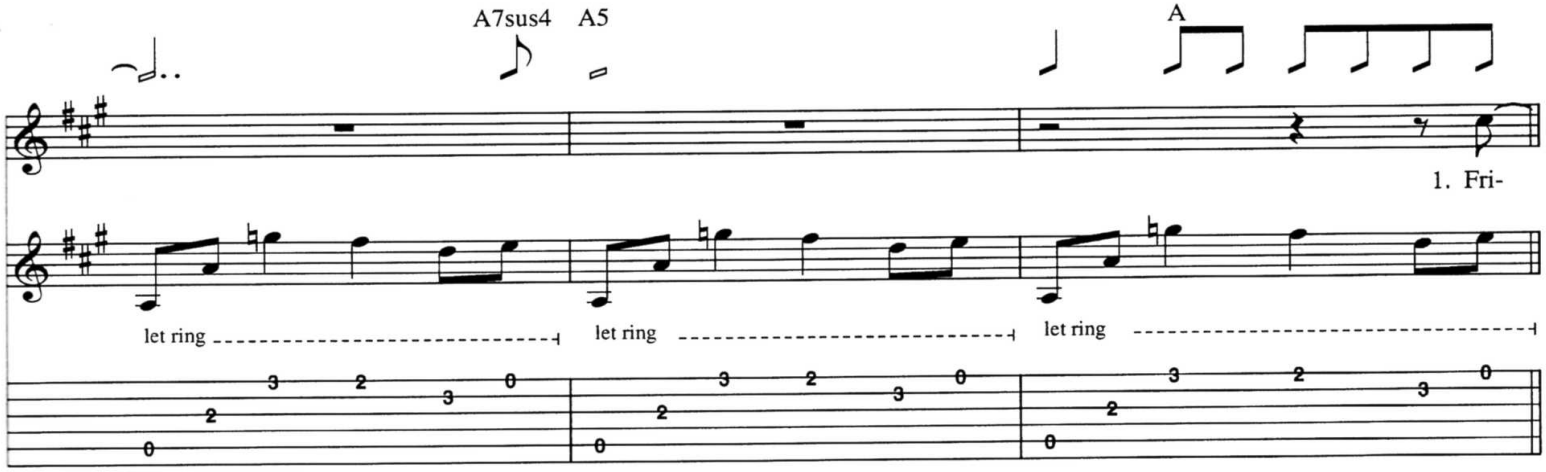
Words and Music by Billy Joel



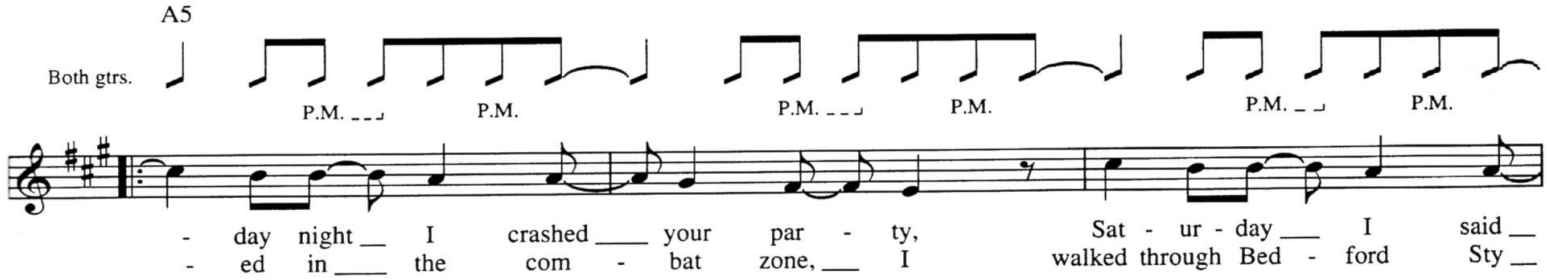
Intro

Moderately Fast Rock ♩=148





𝄋 **Verse**



3. ,4. *See additional lyrics*

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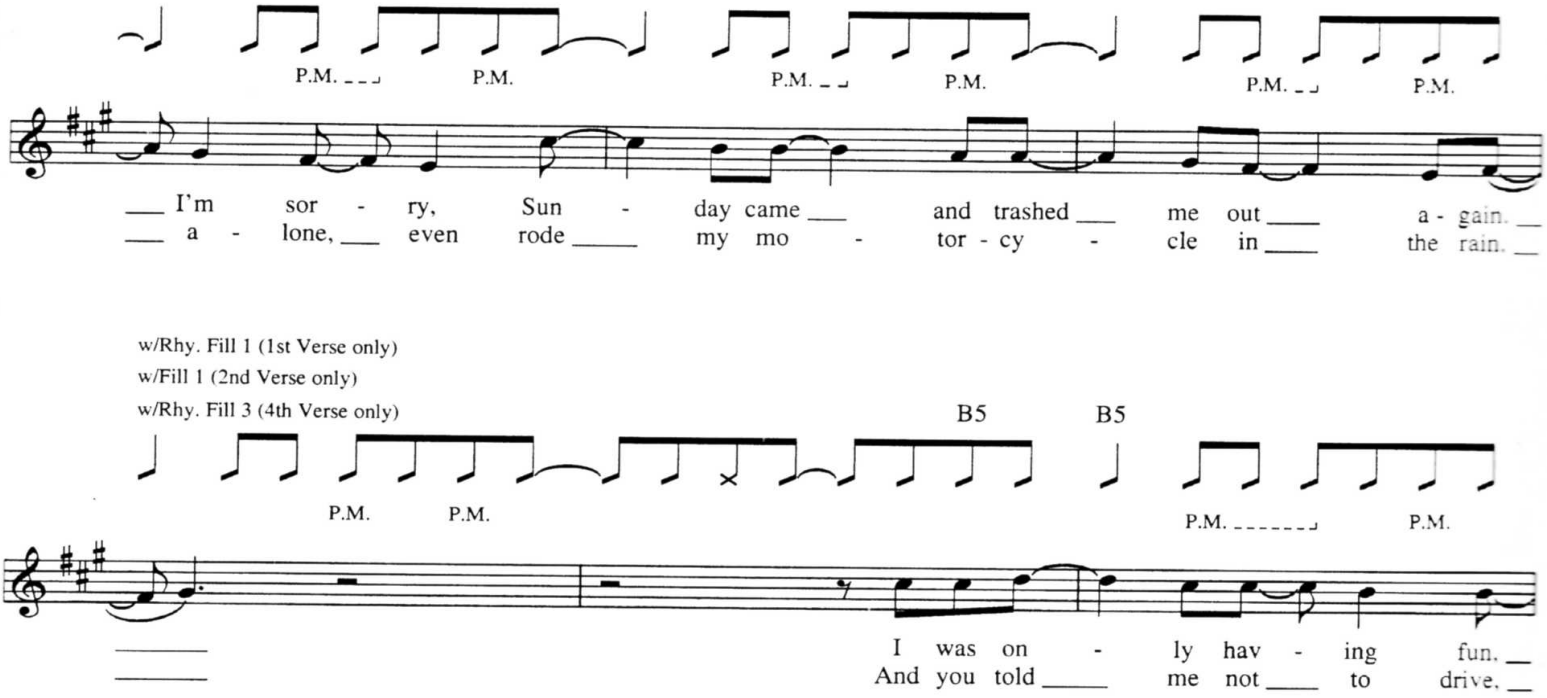
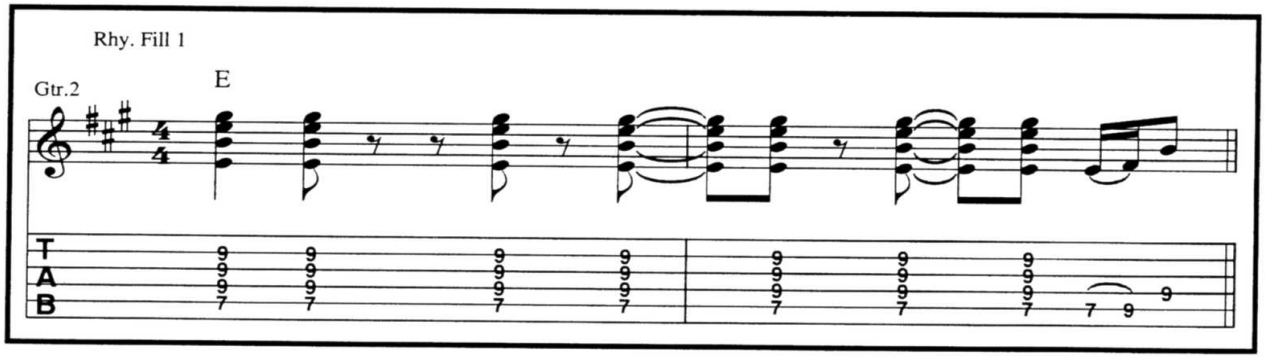
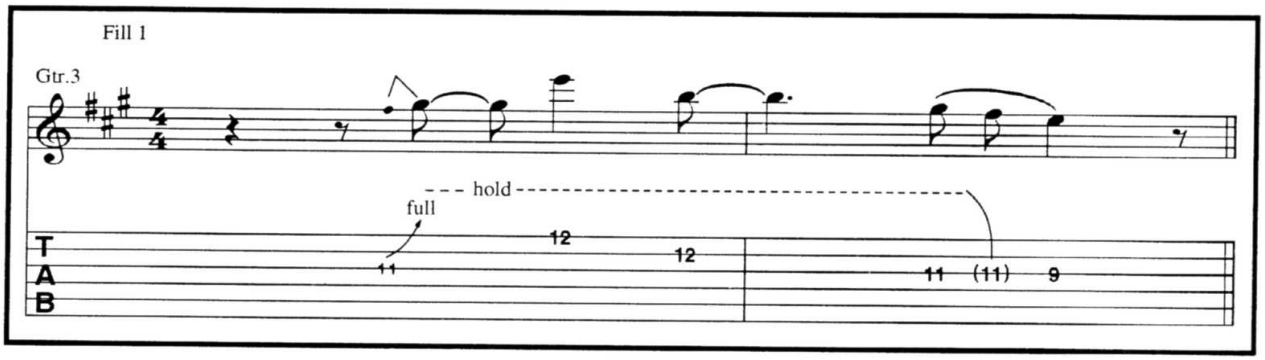
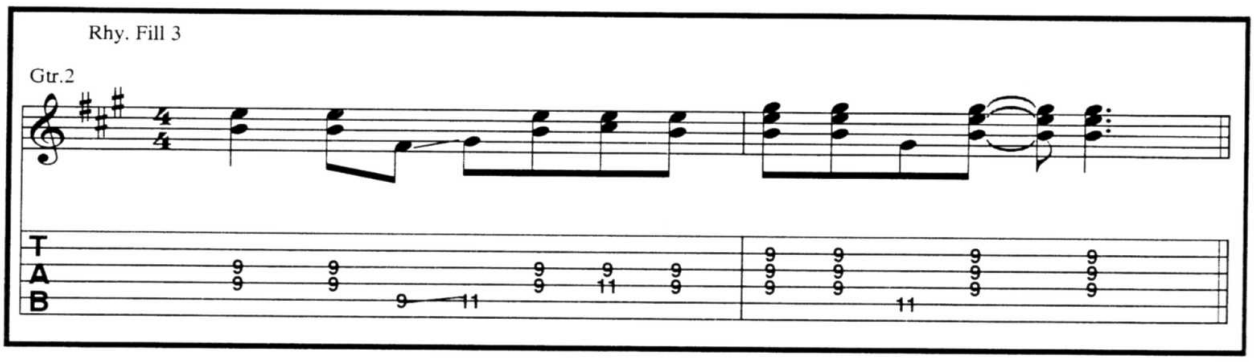
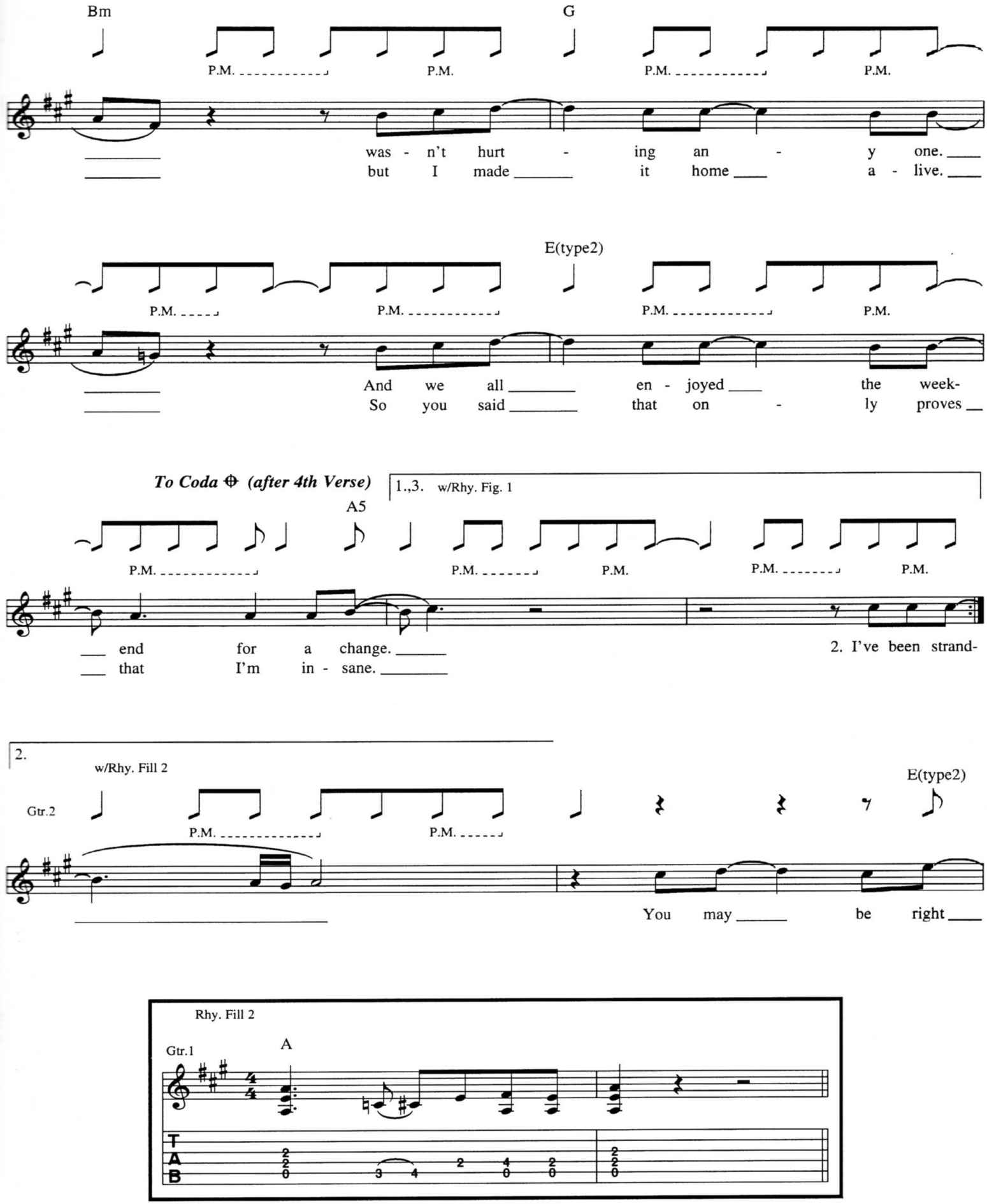
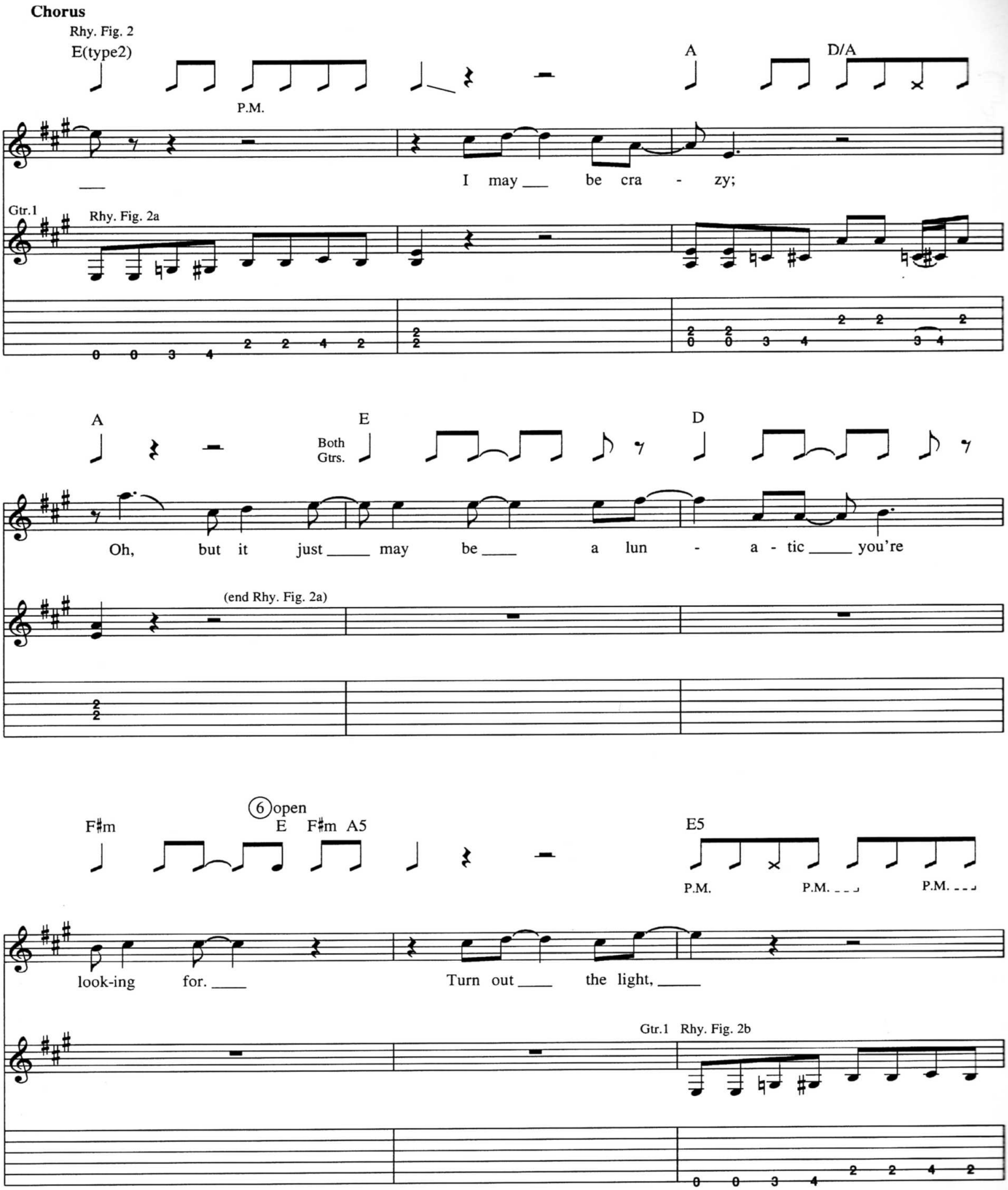

P.M.
I'm sor - ry, Sun - day came and trashed me out a - gain.
a - lone, even rode my mo - tor - cy - cle in the rain.
w/Rhy. Fill 1 (1st Verse only)
w/Fill 1 (2nd Verse only)
w/Rhy. Fill 3 (4th Verse only)
B5
B5
I was on - ly hav - ing fun.
And you told me not to drive.

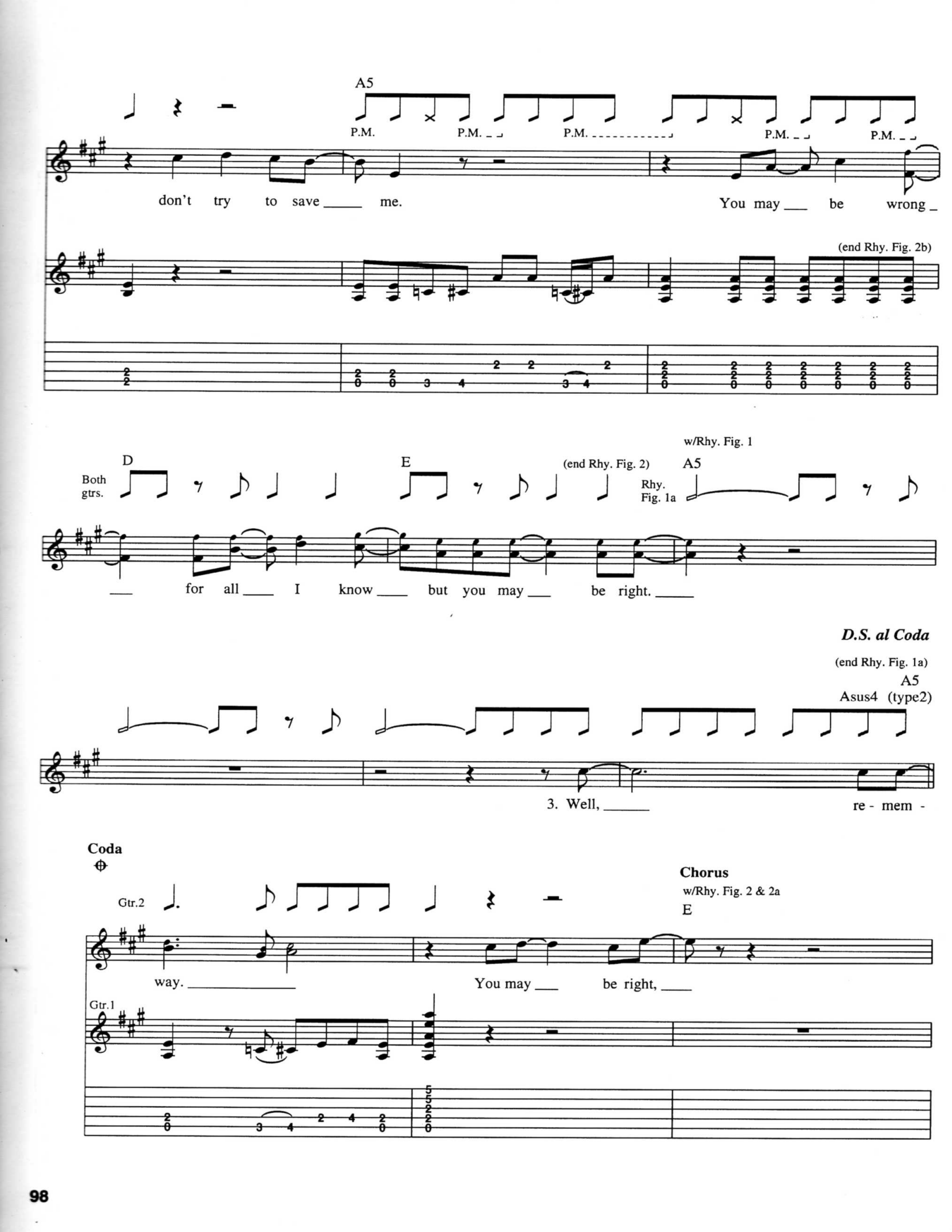

Rhy. Fill 1
Gtr.2
E
T
A
B

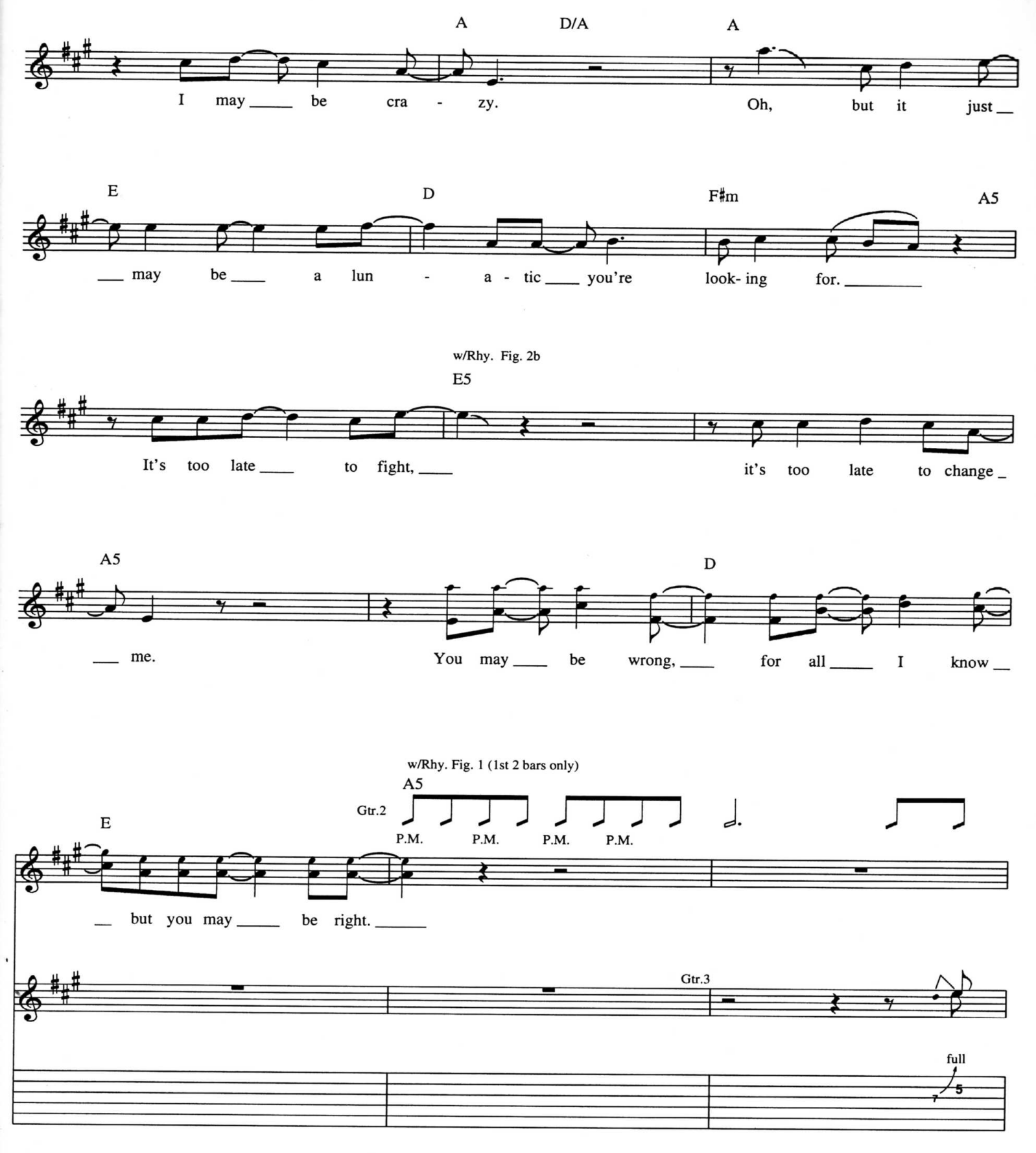

Fill 1
Gtr.3
hold
full
T
A
B

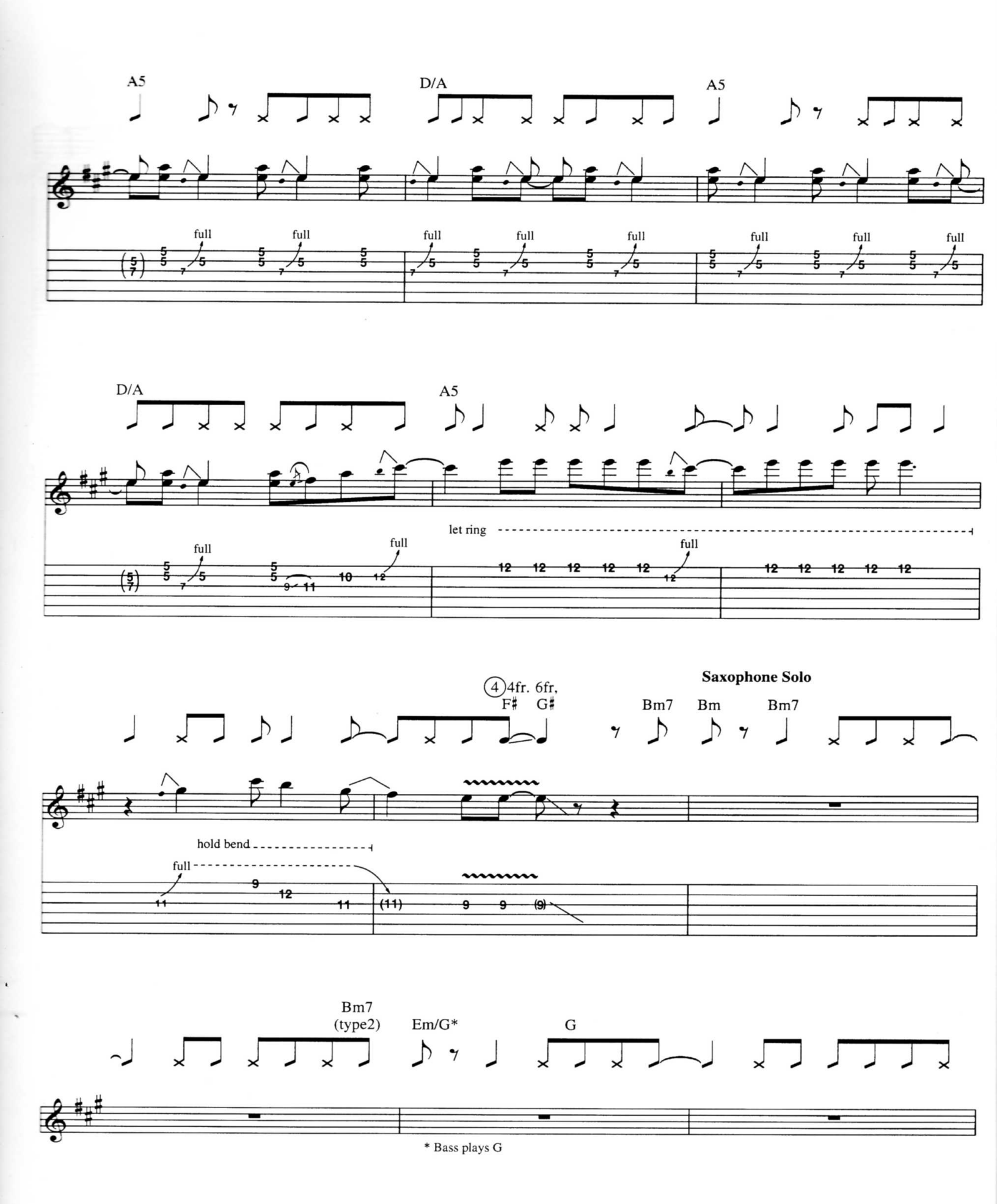

Rhy. Fill 3
Gtr.2
T
A
B

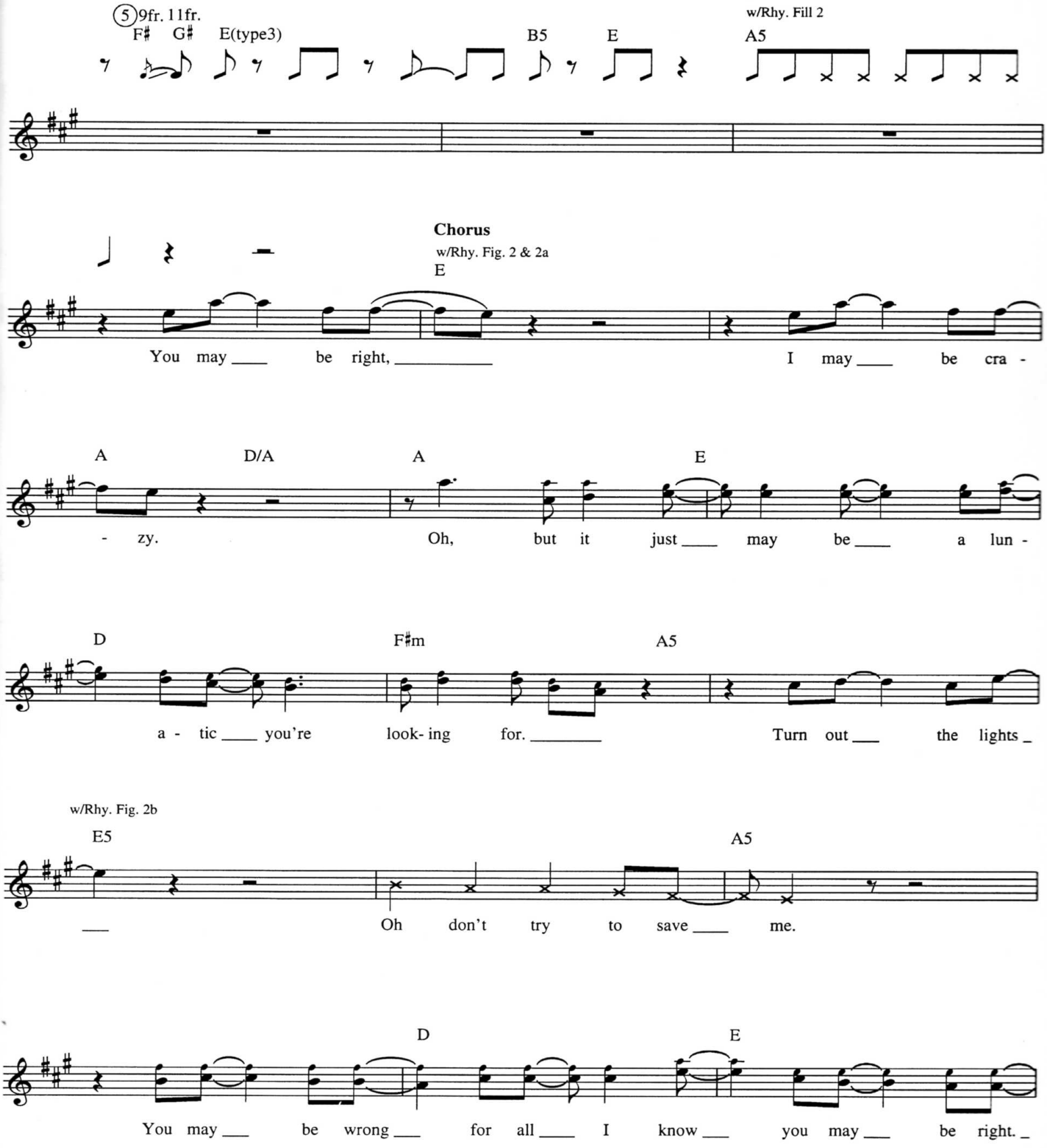

Bm
G
P.M.
was - n't hurt - ing an - y one.
but I made it home a - live.
E(type2)
And we all en - joyed the week-
So you said that on - ly proves
To Coda ⊕ (after 4th Verse)
1.,3. w/Rhy. Fig. 1
A5
end for a change.
that I'm in - sane.
2. I've been strand-
2.
w/Rhy. Fill 2
Gtr.2
E(type2)
You may be right
Rhy. Fill 2
Gtr.1
A
T
A
B

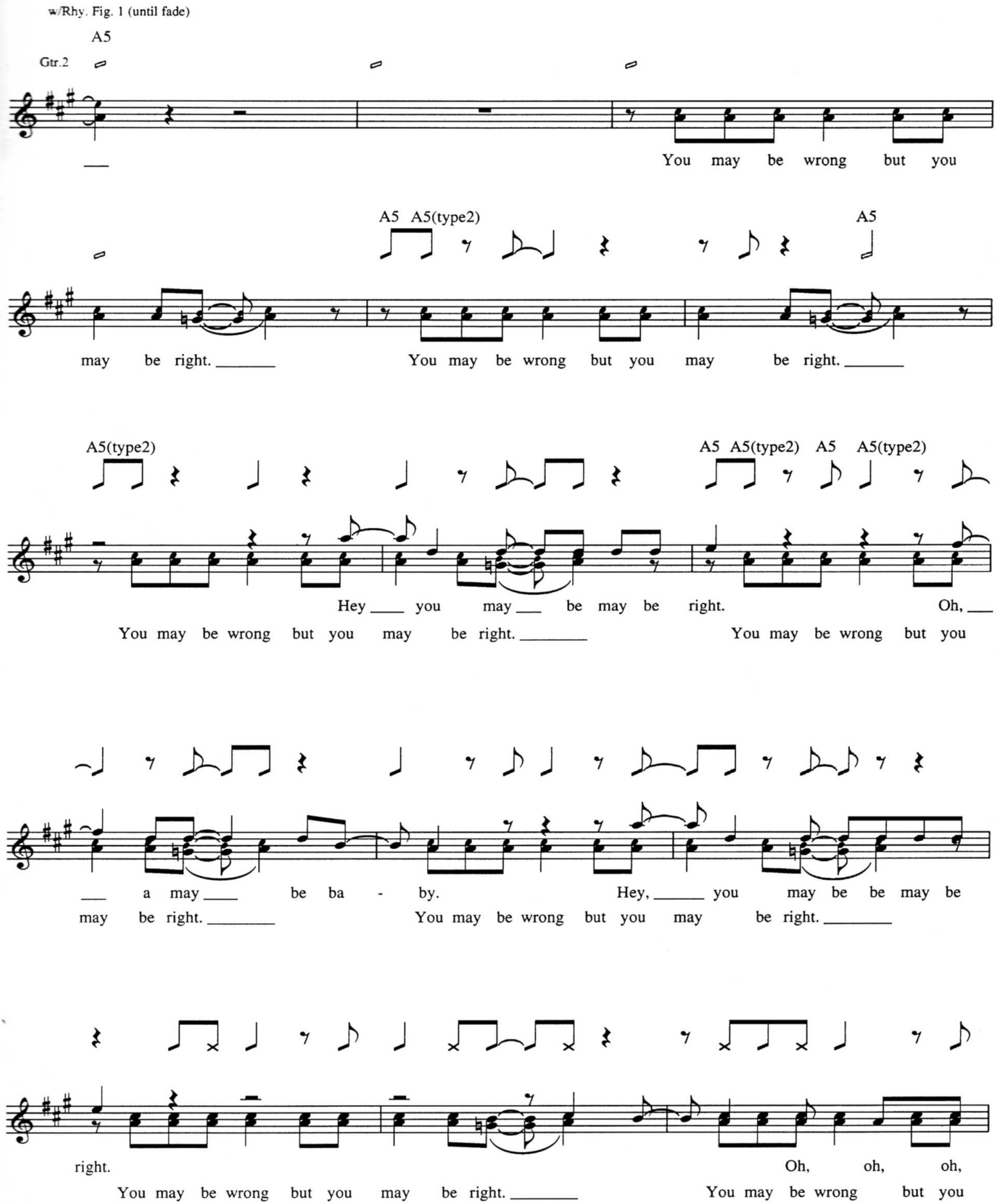

Chorus
Rhy. Fig. 2
E(type2)
P.M.
A
D/A
I may be cra - zy;
Gtr.1
Rhy. Fig. 2a
A
E
D
Both Gtrs.
Oh, but it just may be a lun - a - tic you're
(end Rhy. Fig. 2a)
F♯m
6 open
E F♯m A5
E5
P.M.
P.M.
P.M.
look-ing for.
Turn out the light,
Gtr.1 Rhy. Fig. 2b

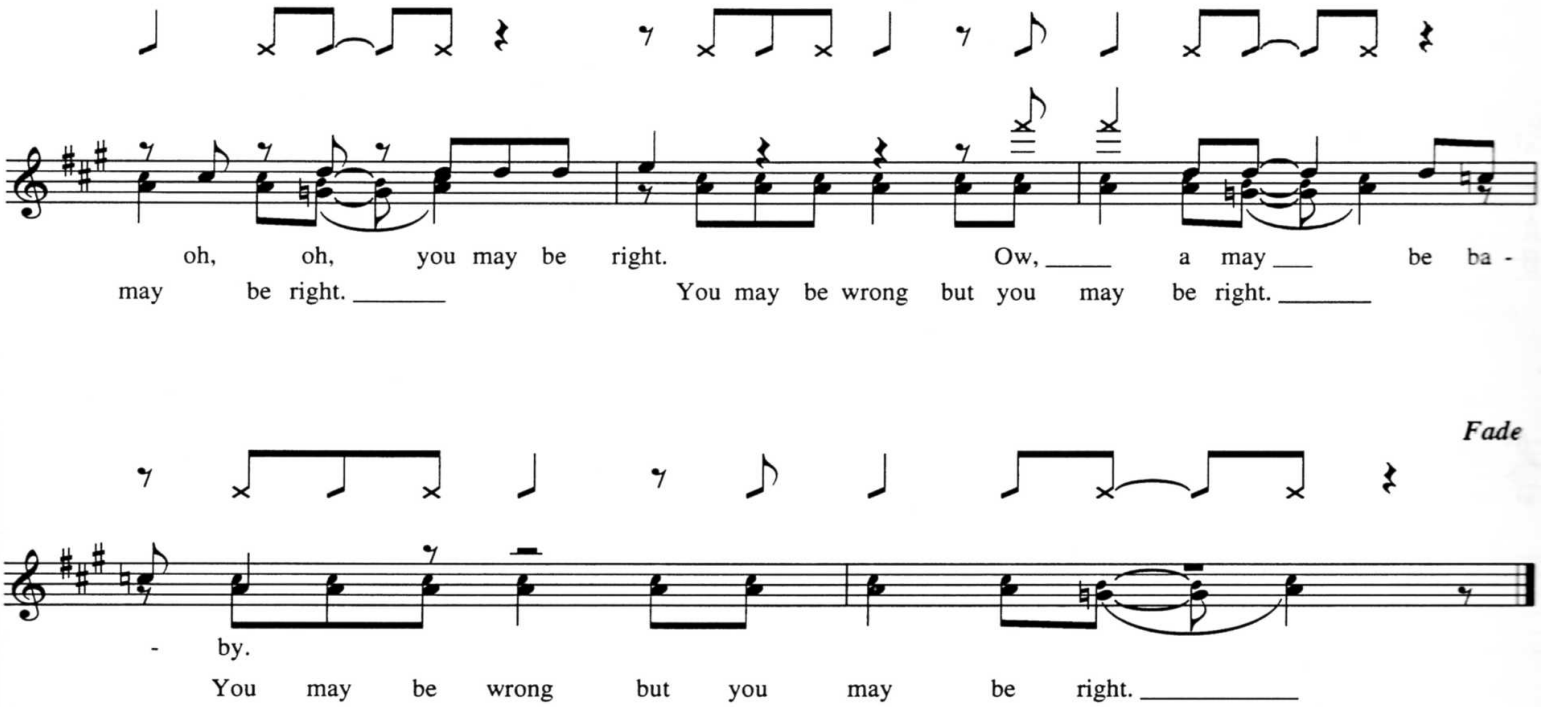

A5
P.M.
don't try to save me.
You may be wrong
(end Rhy. Fig. 2b)
D
Both gtrs.
E
(end Rhy. Fig. 2)
w/Rhy. Fig. 1
A5
Rhy. Fig. 1a
for all I know but you may be right.
D.S. al Coda
(end Rhy. Fig. 1a)
A5
Asus4 (type2)
3. Well,
re - mem -
Coda
Gtr.2
way.
You may be right,
Chorus
w/Rhy. Fig. 2 & 2a
E
Gtr.1


A
D/A
A
I may be cra - zy.
Oh, but it just
E
D
F♯m
A5
may be a lun - a - tic you're look- ing for.
w/Rhy. Fig. 2b
E5
It's too late to fight,
it's too late to change
A5
D
me.
You may be wrong, for all I know
w/Rhy. Fig. 1 (1st 2 bars only)
A5
Gtr.2
P.M.
P.M.
P.M.
P.M.
E
but you may be right.
Gtr.3
full
7
5


A5
D/A
A5
full
D/A
A5
let ring
full
Saxophone Solo
4 4fr. 6fr.
F# G#
Bm7
Bm
Bm7
hold bend
full
Bm7
(type2)
Em/G*
G
* Bass plays G


5 9fr. 11fr.
F♯ G♯ E(type3)
B5 E
w/Rhy. Fill 2
A5
Chorus
w/Rhy. Fig. 2 & 2a
E
You may ___ be right, _____ I may ___ be cra -
A D/A A E
- zy. Oh, but it just ___ may be ___ a lun -
D F♯m A5
a - tic ___ you're look- ing for. _____ Turn out ___ the lights _
w/Rhy. Fig. 2b
E5 A5
___ Oh don't try to save ___ me.
D E
You may ___ be wrong ___ for all ___ I know ___ you may ___ be right. _

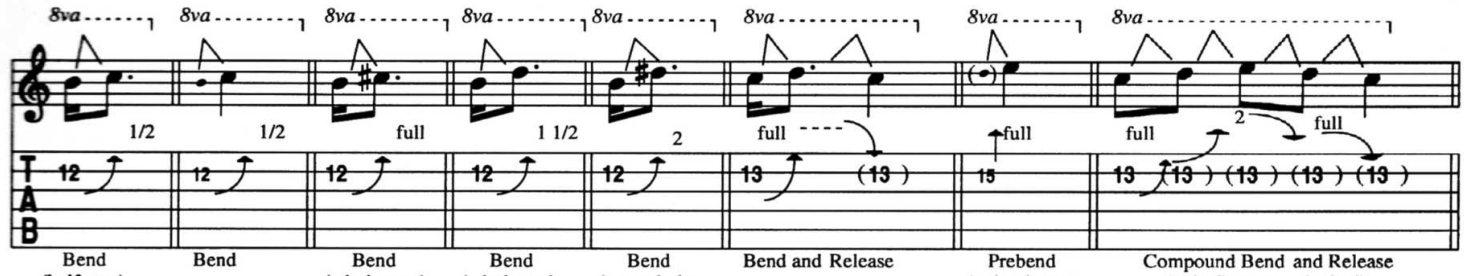

w/Rhy. Fig. 1 (until fade)
A5
Gtr.2
___ You may be wrong but you
A5 A5(type2) A5
may be right. ___ You may be wrong but you may be right. ___
A5(type2) A5 A5(type2) A5 A5(type2)
Hey ___ you may ___ be may be right. Oh, ___
You may be wrong but you may be right. ___ You may be wrong but you
___ a may ___ be ba - by. Hey, ___ you may be be may be
may be right. ___ You may be wrong but you may be right. ___
right. Oh, oh, oh,
You may be wrong but you may be right. ___ You may be wrong but you



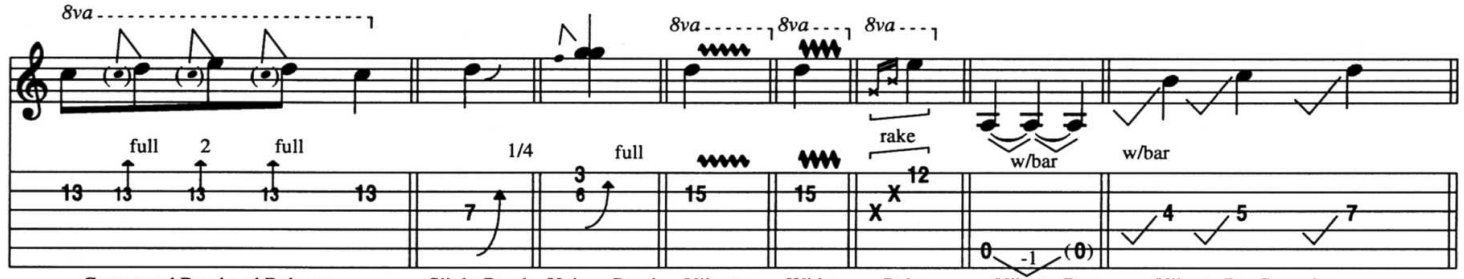
Verse 3 Remember how I found you there
alone in your electric chair.
I told you dirty jokes until you smiled.
You were lonely for a man.
I said, "Take me as I am"
'cause you might enjoy some madness for a while.

Verse 4 Now think of all the years you tried to
find someone to satisfy you.
I might be as crazy as they say.
If I'm crazy then it's true
that it's all because of you,
and you wouldn't want me any other way.

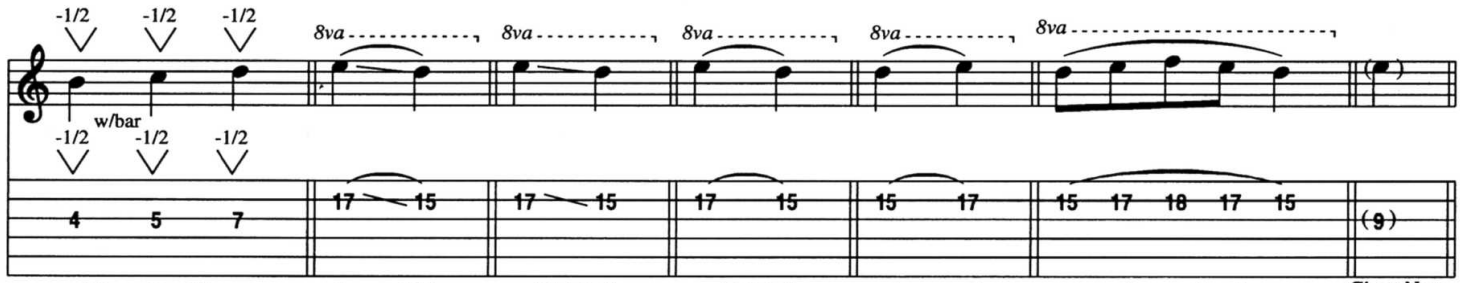
NOTATION LEGEND



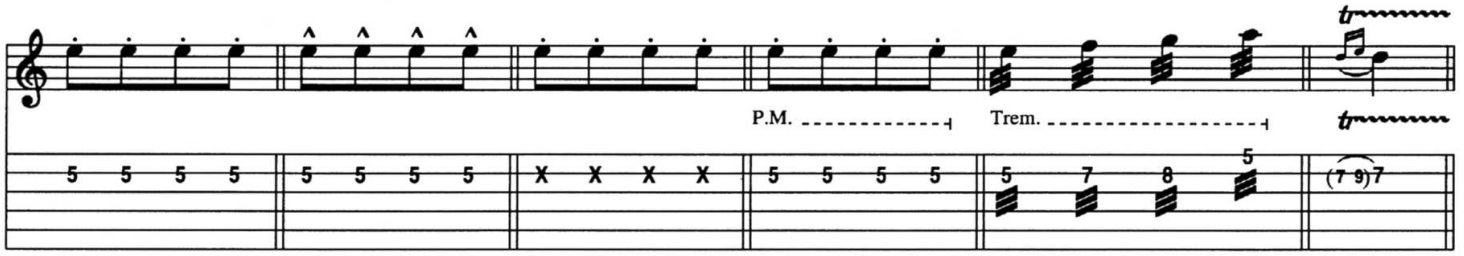
Bend (half step) | Bend | Bend (whole step) | Bend (whole and half steps) | Bend (two whole steps) | Bend and Release | Prebend (string bent before picking) | Compound Bend and Release (only first note plucked)



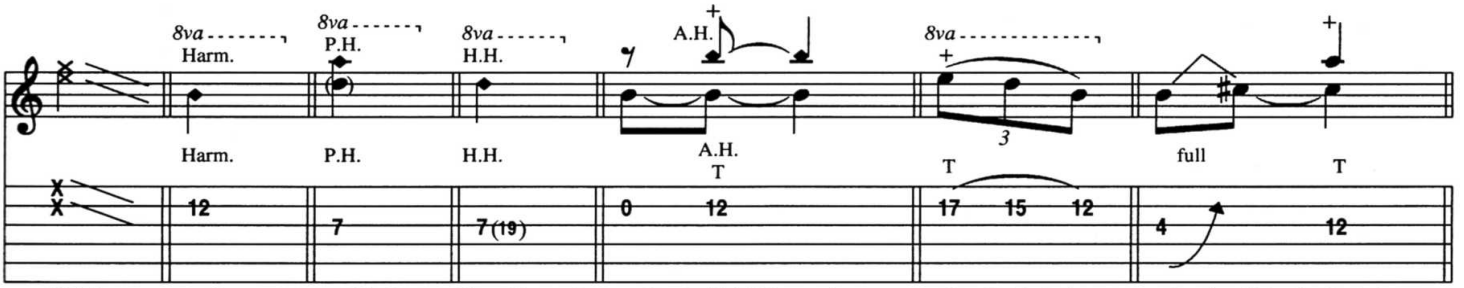
Compound Bend and Release (every note picked) | Slight Bend (microtone) | Unison Bend | Vibrato | Wide Vibrato | Rake Strings | Vibrato Bar Dive and Return | Vibrato Bar Scooping



Vibrato Bar Dips | Legato Slide | Shift Slide | Pull-Off | Hammer-On | Legato Phrasing (first note picked only) | Ghost Note



Staccato Phrasing | Choppy Phrasing (extreme staccato) | Fret-Hand Muting (percussive tone) | Pick-Hand Muting | Tremolo Picking | Trill (fast hammer-on/ pull-off combination)



Pick Scrapes | Open Harmonic | Pinch Harmonic (with pick) (overtone of 5th generated) | Harp Harmonic | Tap Artificial Harmonic | Tap-On Technique | Bend and Tap-On Technique

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